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Palm Beach Life

NOVEMBER, 1968

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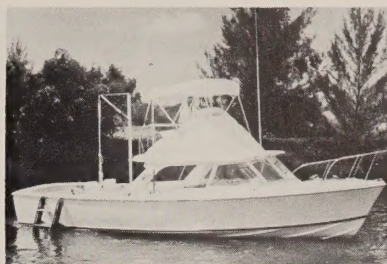


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A John H. Perry Publication

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NOVEMBER 1968

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THE COVER — The 135-foot yacht Ottelia, owned by Arthur Schaupter of Detroit and Fort Lauderdale, cruises resort waters. The interior is newly decorated by J. Peter Stringer, N.S.I.D. of Millicent Gorman Interiors, Inc., Ft. Lauderdale. (Color photo by Michael Decoulos)

COLOR PHOTO — Barney Palumbo, captain of Mrs. Don Wilson's 41-foot Day sportsfisherman, the Who-Dat, is photographed at the Sailfish Club docks. See pg. 49 — marina directory. (Color photo by Mort Kaye Studios)

Vol. 61 No. 10

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DATELINE:



palm beach

Producer Frank J. Hale is looking forward to an exciting season with his Royal Poinciana Playhouse, kicking off with the musical sensation *Your Own Thing*. Highlighting Mr. Hale's plans for 1969 is his announcement of James Riley's being named co-producer.

The move marks Riley's homecoming to the theatre he helped launch in 1958 when he was active in planning and developing what is now recognized as one of the most opulent theatres in the nation.

After achieving status of general manager, Riley progressed southward to Miami where he joined Zev Bufman as co-producer of the Coconut Grove Playhouse and the new million-dollar Parker Playhouse in Fort Lauderdale. As artistic director of Bufman Enterprises, Riley also was associate producer of last season's Broadway hit, *Spofford*.

In his new capacity of Hale's co-producer, Riley will be directly responsible for creating the theatrical climate of Palm Beach. With the Palm Beach Playhouse set to open January 13, he plans to continue his association with Bufman in delivering "the Best of Broadway, starring the nation's top theatrical personalities."

* * *

Palm Beach remodeling and building go hand-in-hand with summer and early fall. This year has been the exception by way of sheer volume.

New looks have ranged from establishment of an "English room" at Henry Morrison Flagler Museum, to various club building improvements, storm sewer and pier repair by the Town of Palm Beach (which necessitates new street paving). New construction is amounting to a record \$20 million.

The Bath and Tennis Club is completing alterations and additions to the northwest corner of the main building, a second-floor servants dining room and an off-street parking space for delivery trucks.

Repainting has been the order of summer at the Everglades Club, and the Sailfish Club has come forth with a completely new decor augmented by some remodeling.

Meanwhile Petite Marmite, popular Worth Avenue restaurant, is adding a \$90,000 kitchen-service building.

Interestingly enough, heavy work will be completed, shrubbery will be planted and lawns manicured before the holidays are in full swing. (A Town ordinance prevents heavy-machinery work and hammering after December 1.)

* * *

A curly tailed lizard with big, friendly eyes is attracting attention among visitors to Palm Beach.

Legend has it the scaly little creatures were brought here from the Bahamas and placed on golf courses to combat insects which form their basic diet. Today the species is quite at home in plush Palm Beach.

Quite harmless, the curly-tail is a member of the "sub-order Lacertilia or Sauria of the order Squamata" and is "a prehistoric monster in miniature," to quote a greensworker at the Breakers golf course. Some have been tamed to the extent they'll eat out of one's hands. They can't bite because their hair-like teeth serve only as an aid to swallowing.

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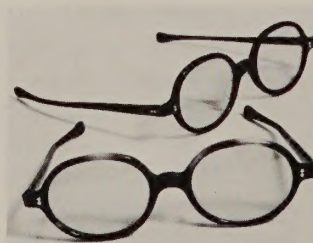
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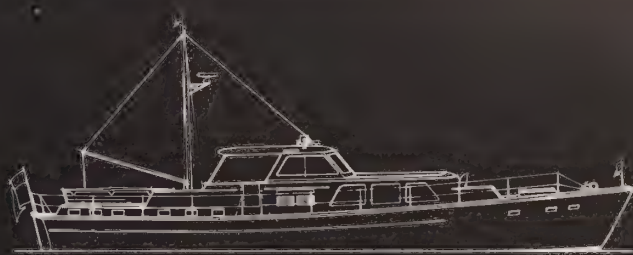
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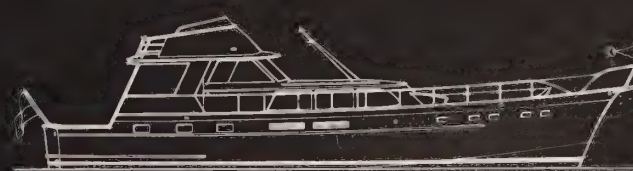
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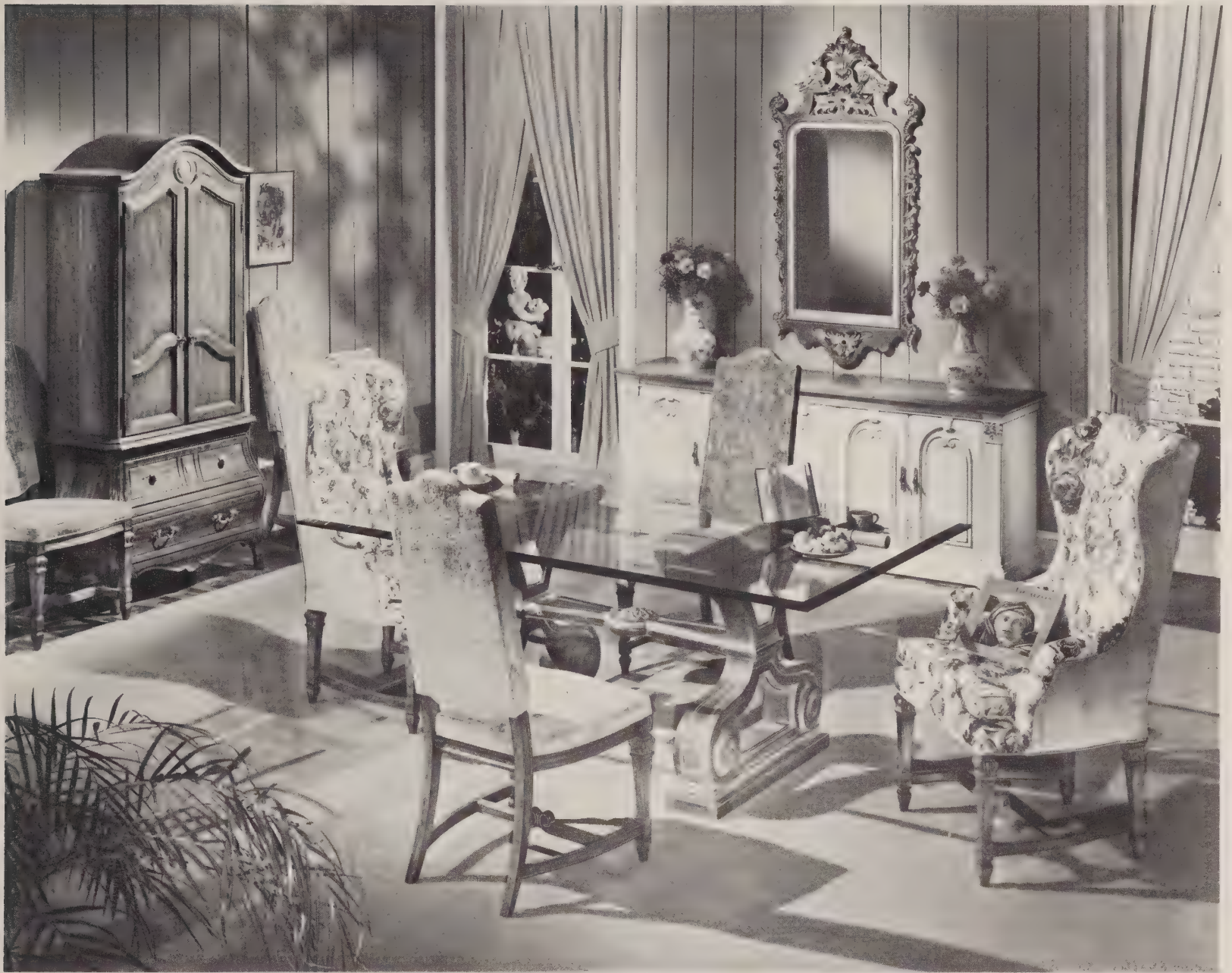
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Carroll Robinson, owner of the Old Bookshop in Palm Beach, looks at some vintage issues of French humor magazines. His interest in book collecting led him to opening the shop two years ago. (Bob Davidoff photo)

The Old Bookshop Or: A Wife's Prerogative

By ELIZABETH VAUGHAN

It was in December, 1966, that Carolyn Robinson pointed a finger at Carroll Robinson (her husband) and said, "Out!"

No offense meant and none taken. After all, the Robinsons have been happily married since the big crash of '29.

But the very next day Robbie went out looking for a home of his own. Not for himself, but for the six thousand books he had stored throughout the house. They had crept up on him over the years of collecting throughout the Caribbean, the Eastern Seaboard, Europe and the Near East. It took Caro-

lyn, exerting a wife's prerogative, to force him into the establishment of Palm Beach's first old, rare, and used bookshop.

Robbie found the perfect spot for his venture in less time than it takes to cut the pages of a new book, and thus began a fourth career that took off at the lightning pace of a natural-born best seller. Two years later, the Old Bookshop at 113 No. County Road has breezed through its original six thousand volumes and is busy chomping up the contents of attics, basements, thrift shops, and estates. Robbie has sold most of the

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Then we put down our good hard cash and built the distillery. We made us a lot of the special charcoal, exactly like George Dickel's, from hard sugar maple, cut in the fall when the sap's down.

Next we got to making whisky. Slow and careful, George Dickel's way. We used a moving souring-mash trough for 24 hours before we started to distill. Then, for a few days, we slowly filtered the whisky through *ten feet of our sugar maple charcoal* in a yellow poplar vat with a special top and bottom so's the whisky goes through slow and even.

That's how George Dickel did it, that's how we did it, and that's how we're doing it now. Nobody else does it that way.

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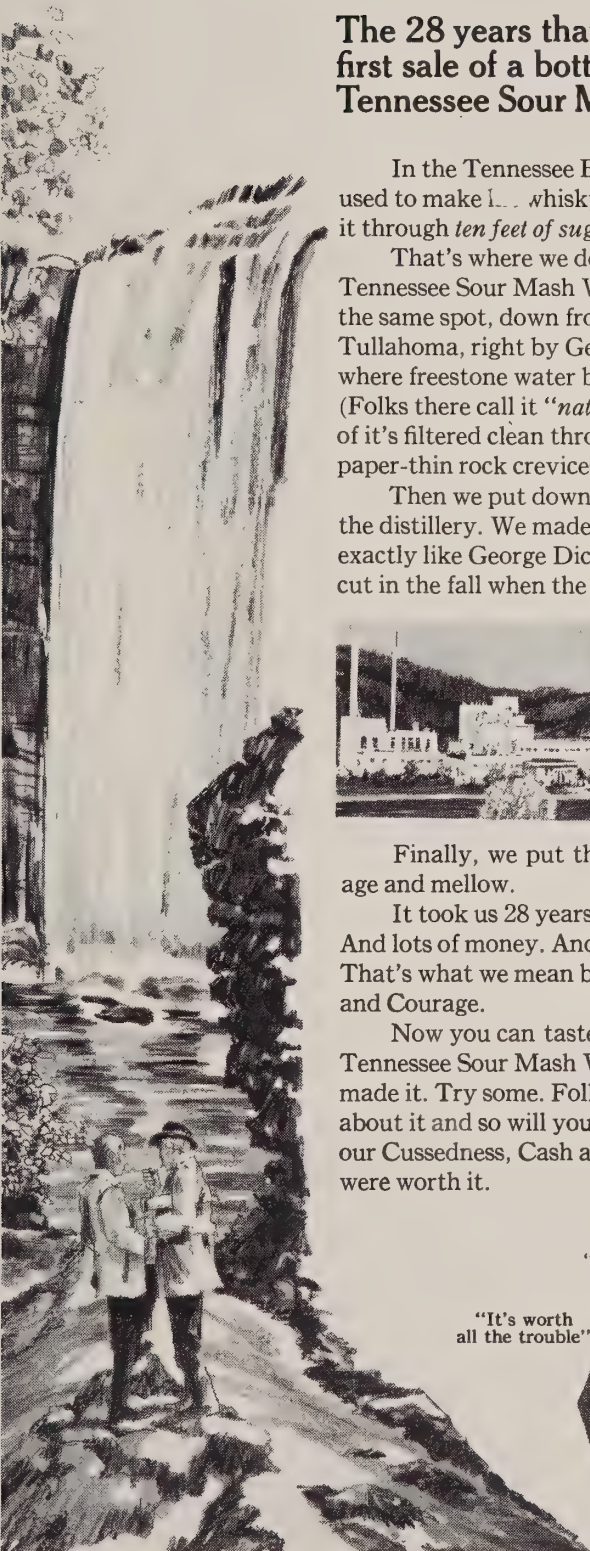
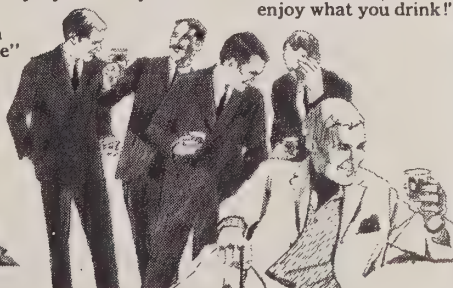


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With youngsters from the Imperial Ballet in Palm Beach, Carroll Robinson exhibits talent as pantomime artist in Christmas production of *Nutcracker Suite* at Frank Hale's Royal Poinciana Playhouse. (Davidoff)

Stotesbury collection, the Luke, the Freulinghausen, the Currie, etc. And he and Carolyn combed the offerings of the West coast on a recent trip.

Mr. Robinson's other professions have been varied, but they have always

had a link with the arts. If you subdivided them, you would probably come up with half a dozen or more. Aside from the going concern of the Old Bookshop, the most interesting and pleasurable of them to Palm Beachers is cer-

tainly his long association with the theatre, first in his own productions of Gilbert & Sullivan at the Biltmore Hotel (circa 1945); later as a performing artist in the production of Mary Howes' Palm Beach Playhouse; after that as a performer and pantomime artist with the Royal Poinciana Playhouse, especially in such gay and familiar Christmas classics as *Coppelia* and *The Nutcracker Suite*.

“ . . . thus began a fourth career . . . ”

Carroll Robinson's early turns with The Play Arts Guild of Baltimore, which resulted in a Broadway stint at the old Golden Theatre on West 47th Street, left him with a deft and disarming stage presence, a gift of gesture and a lilt of laughter that is all too rare. He has been seen in Palm Beach a record number of times — seventeen at the Royal Poinciana Playhouse alone — and has endeared himself to thousands of children and grownups.

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The expressive face of Carroll Robinson is here seen in stockholder's report spoof photo taken in 1950.

In the early days, he was the first to take Gilbert & Sullivan to Clewiston and Briny Breezes (and, so far as I can tell, no one has done it since).

In the present day he is bringing the old to the new and the new to the old (spanking new paper backs for old timers and vintage Mizner for the serious young).

Few know that Carroll Robinson is also a playwright. He has had three plays produced — *Satan Slumbers*, *Two-Bit Jalopy*, and *Day After Yesterday*.

Perhaps fewer know of his twenty-five-year career as personnel Officer with the United States Air Force.

Almost nobody knows that his wife, Carolyn, walked away with bowling trophy after bowling trophy when they were attached to the U. S. Embassy in Paris.

Carolyn, who is also a Gilbert & Sullivan one, has performed nearly every chore connected with small, limited-budget theatrical productions from singing in the chorus to sewing costumes to making scenery.

Together, the Robinsons have a wit and a way with them that make a merry dance.

One of their anecdotes dates back to depression days, when Robbie drove a cab after evening productions of *The Mikado* and other Gilbert & Sullivan offerings. Robbie was so fast that he frequently had his makeup off in time to be whistled up by one of the audience, who never dreamed that he was being driven by KoKo, The Grand Inquisitor, or The Major General.



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BOCA RATON, FLORIDA

What's with the Youth Doctors?

By EARL BLACKWELL

The most persistent dream of the Beautiful People (and even the not-so-beautiful) is finding a way to preserve their youth and vigor. Their pursuit of the secret of eternal youth often leads them to the doors of doctors who promise miracles. *The Youth Doctors*, now in publication, takes all of us behind these doctors' doors and lets us know what's going on.

Recently, in New York, I talked to Patrick McGrady, Jr., the personable, young (mid-thirties) author. He gave me a glimpse of the secrets he's learned — and told me how he broke through the barriers that ordinarily shield any doctor from public curiosity, to learn how "youth doctors" try to turn back the clock for their glamorous clientele.

All in all, Pat covered 20,000 miles in Europe and North America, interviewing hundreds of rejuvenators and their clients. Any problems in his search?

"Well, people who've had face-lifting



Patrick McGrady Jr., author of *The Youth Doctors*, stands before Integraton, a "rejuvenation" machine.

don't like to talk about it," says Pat. "I've had the phone slammed down on me, when I asked about that sort of thing."

Nevertheless, one section of his book deals with "Cora Galenti and the \$3,000 Bargain Bottled Baby Face." The Deep Face Peel, according to the author, is the closest thing to a purchasable bottled baby face. It's been tried by many of Hollywood's top stars, in an effort to buy additional years of beauty.

"Face-peeling brings about the most dramatic change of all the methods," Pat told me. "But unfortunately, it isn't long-lasting in its most dramatic effect."

This attitude of frank appraisal pervades the book. To make sure it doesn't lead to law-suits, Coward-McCann, the publishers, have spent an unprecedented sum of money on lawyers, checking and double-checking every name, fact and insinuation.

"Legally, it's the most expensive book they've ever handled," says Pat.



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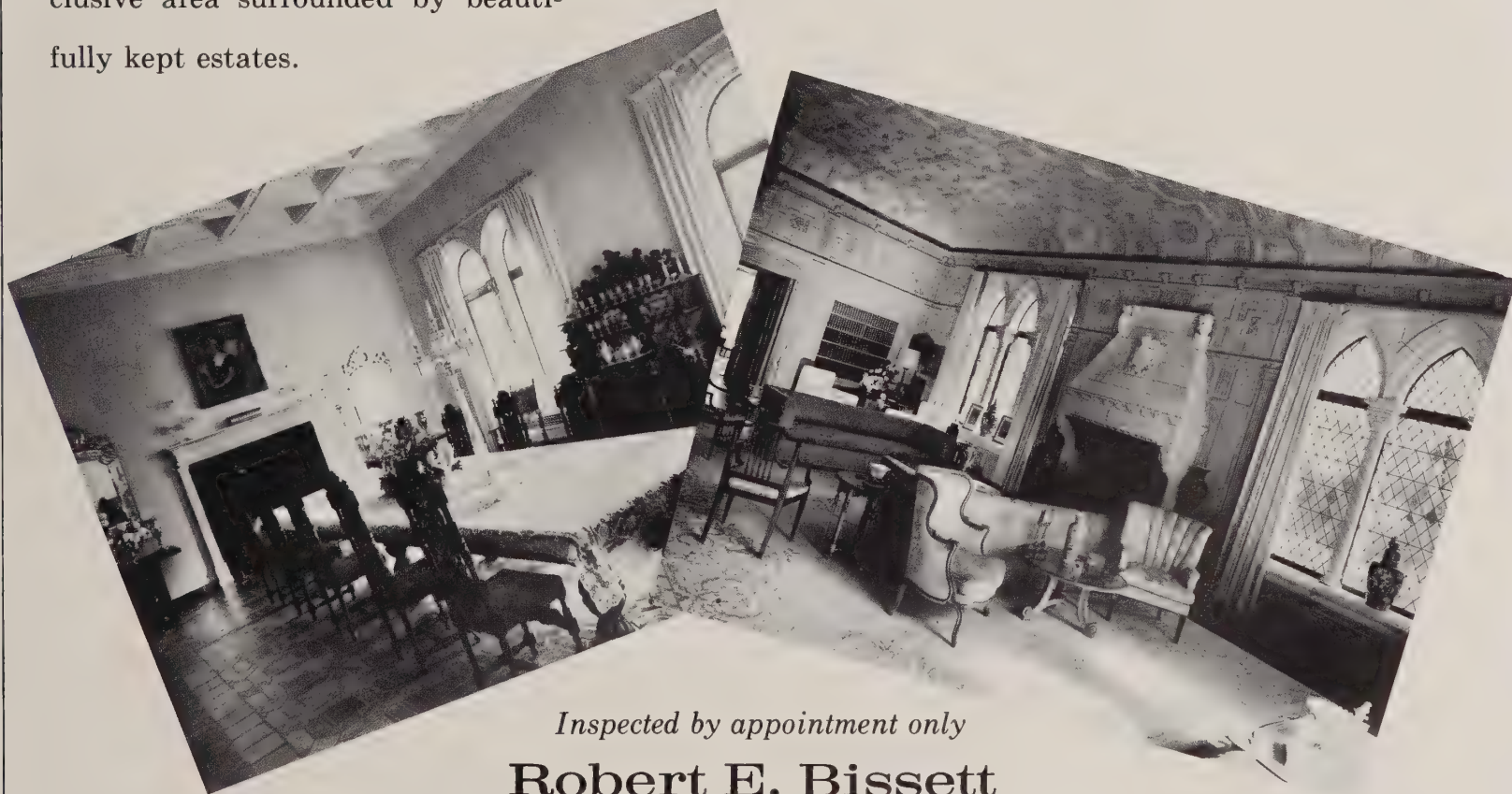
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Expensive is the word, too, for the cost of patronizing youth doctors. In a glance at the history of rejuvenators, the author related the story, "a poor boy, up from bare feet" who promised via radio sales pitches "astonishing sexual vigor" and succeeded principally in rejuvenating his bank account. During the Roaring Twenties, there was the mail-order charlatan who sold goat gland serum to hopeful women for \$750 an injection. Eventually, the FDA called his remedy nothing more than "dissicated hamburger meat."

The most famous rejuvenation therapy is Cell Therapy (injections of sheep embryo tissue) which has lured many notables. Dr. Paul Niehans' small clinic on the shore of Lake Geneva has been a mecca for over thirty years for those seeking his Cell Therapy.

"I thought I'd have trouble seeing Niehans," Pat told me. "In fact, I didn't even know if he was still alive. He never answers mail. By a stroke of luck, in Vienna I met Wolfgang Goetze-Claren, who was giving a paper on cell therapy at a gerontological congress. He told me that if I wanted to see Niehans,

"... effort to buy additional years"

I should go to a certain hotel, tell the concierge he sent me, then bribe him and maybe he'd give me Niehans' phone number. I followed instructions, got the number, and got my interview."

I hastened to explain to Pat McGrady that I could have saved him all that trouble. I've known Dr. Niehans for nearly ten years. Gloria Swanson introduced us many years ago in Switzerland. Later Dr. Niehans and his lovely English wife joined my "Celebrity Cruise" aboard the Leonardo da Vinci in 1962. Paul Newman, Joan Fontaine, Joanne Woodward, Gore Vidal, Charles Addams, Ruth Ford, Zachary Scott, and other notables who were with me, for a six weeks cruise of the Mediterranean, sat in awe of this great doctor as he told us, in his simple and unassuming manner, some of the miraculous stories of Cell Therapy.

McGrady told me that Niehans' success has attracted others to the rejuvenation business. The youngest is England's twenty-three-year-old Peter Stephen (a non-doctor) who learned cell therapy at fifteen from his father, an MD, then at seventeen took over his fa-

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...practice, and now has several million dollars and a Bentley Continental.

"How do you get doctors to talk about their patients?" I asked Pat McGrady.

"The secret," he told me, "is not to ask them about their own patients. Ask them about the patients of other doctors."

Armed with this kind of interviewing technique, plus a determination to do a thorough research job, Pat has put together an in-depth study of not only the best-known rejuvenators, but many other would-be youth-preservers, from faith-healer Herbert Blackschleger ("Satguru Herb") who says it's all in the mind, and George Van Tassel who plans to rejuvenate cellular batteries with his machine, the Integratron, to big-city "speed" doctors who inject a jolting combination of pep drugs, and Russian gerontologists.

On the personal side, Pat McGrady's investigations of youth doctors have led to even more than a book that promises to be a best seller. They've led to his winning a bride, for he met his wife, Colleen (now the mother of 9-months-old Vanessa), while he was researching the book. Colleen, an Australian-born former ballerina, was painting portraits



Dr. Paul Niehans, father of cell therapy, rocketed to new fame when he treated Pope Pius XII in 1954.

and was about to do one of Wolfgang Goetze-Claren, the man who helped Pat meet Niehans. The wedding plans were completed, but the portrait never was, leading to Goetze-Claren's remark on hearing of their marriage, "Pat, how could you?"

Pat is also the father, by his former marriage, of three-year-old Ilya. Why a Russian name for a McGrady boy? Well, one reason is that oddly enough,

despite his map-of-Ireland face, Pat feels some ties with Russia. At Yale, he learned Russian well enough to speak it fluently and a few years ago served as Moscow correspondent for *Newsweek*.

Pat majored in international relations at Yale, but writing was always a natural vocation for him. He comes from a writing family. His father, Patrick, Sr., is Science Editor of the American Cancer Society; his mother, Grace, writes articles and short stories; one brother, Seamus, is a writer with School Management, Inc., and another brother, Mike, is a columnist for the Long Island newspaper *Newsday*.

Writing family or not, it's always a gamble to spend several years on a first book, but gambling's nothing new with Pat. In his bachelor days, he once made a living playing poker in Majorca. A few years ago, he went broke trying to start a TV production house.

This time, however, it looks as though Russian-speaking, Irish-looking, poker-playing Pat has a winner. *The Youth Doctors* (it's already been tapped by *The Ladies Home Journal* for an excerpt) should be a hit with people who are being urged, every day of their lives, to think young, feel young, look young. And isn't that everybody?

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Suwannee is one of few remaining navigable rivers showing little effect of encroaching civilization. Early Indians named it "River of Reeds." (Fla. Development Com.)

Wild Rivers Of Florida

By J. STANLEY FEOL

Loxahatchee

Palm Beach epitomizes the best in luxurious living. Its estates, its architecture, its art collections, its opera, balls and cotillions mark the resort as a society gathering place of the first rank.

Yet within easy reach of Palm Beach lies another world at the opposite pole, the primeval, rugged beauty of wild rivers untinged by works of man. Some of these wild rivers are the Loxahatchee, the Suwannee River, the Oklawaha.

Wild rivers and their pristine beauty are vanishing from America as civilization encroaches upon wilderness areas; as dams confine streams to change features of the countryside; as man-made canals stultify the topography of meandering rivers.

Florida is still fortunate to have several of these rivers and streams whose virginal stretches seem unchanged by time.

(Continued on page 100)

Suwannee

“Way Down Upon The Suwannee River” evokes mind images of graceful plantation living in the antebellum days of the old South, but in truth, the real Suwannee lifts the heart high with scenes of rare beauty as it winds its way through wilderness swamp, coral cliffs, and huge stands of live oaks.

Rising from the misty murk of the mysterious Okefenokee Swamp lying on the Florida-Georgia border, it courses its meandering way through the coral rock of northern Florida into virgin forests and luxuriant jungle land all the way to the Gulf of Mexico, a distance of 250 miles.

The early Indians named it “The River of Reeds.” Hernando De Soto who had been led to believe the stream coursed over a bottom laden with gold, renamed it “The River of Deer.” Its present name is a corruption of “San Juanee” (Little St. Johns) given by runaway slaves.

(Continued on page 118)



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Dedicated workers for the Greater Miami Philharmonic Society are Mr. and Mrs. Lee Gilbert. Mrs. Gilbert is president of the Women's Guild of the Society.



Miss Evelyn Mitchell, pictured here with Frank O'Loughlin, works unceasingly for the Miami Philharmonic, and will host a large table at the 1968-'69 ball.



Everything is harmonious in the Greater Miami Philharmonic Society. There could be no discordant note in the 90-piece orchestra which this year is enjoying its second season with famed and handsome Alain Lombard as music director and conductor. This 27-year-old Frenchman who is known throughout the world "electrifies" both musicians and audience with his dynamic baton.

In addition to Lombard's duties with the Greater Miami Philharmonic, he accepted Leonard Bernstein's invitation to be Associate Tour Conductor of the New York Philharmonic on a late summer tour of Europe and Israel, a trip from which he returned just in time for the Greater Miami Philharmonic's winter season.

Well known in several European countries for his guest conducting performances, Lombard has served as assistant to Bernstein at the New York Philharmonic after winning the 1966 Mitropoulos Competition for Conductors. And Lombard's busy schedule this year also included several performances of *Carmen* for the Met on its annual spring tour.

From an organization standpoint, the Greater Miami Philharmonic Society never has been more harmonious. It is "manned" by some of the most outstanding and philanthropic citizens in the community, with several organizations within the main organization geared with high-powered executives and programs designed to appeal to every age group. The series calls for twelve pairs of 1968-69 seasonal concerts. This group can point with pride to the just-completed series of 10 summer starlight "Pops" concerts held at the Miami Marine Stadium with such guest conductors as Arthur Fiedler, David Rose and Skitch Henderson.

Nor do these Community leaders confine themselves to the musical part of the Philharmonic Society and gaining support of some 5000 subscribers and ticket buyers. They participate—financially and otherwise—in the varied program of social occasions that jam-pack the calendar.

Scaled to an ever-increasing crescendo is the tempo of activities of the Greater Miami Philharmonic Society, with present attention focused on the Philharmonic's elegant and highly dramatic Viennese Ball to be held November 23 at the Doral Country club. This function, an important link in the chain of events designed to produce some \$350,000 needed to support the orchestra this year, is chairmaned by Mrs. Charles Topmiller and Mrs. H.A. Ross, with Mrs. William D. Pawley, Mrs. Alfred L. McCarthy and Mrs. Charles M. Moon as honorary chairmen. Mrs. Lee Gilbert, who heads the Philharmonic Women's Guild, is coordinator.

On A Harmonic Note

By MARTHA LUMMUS



Mr. and Mrs. William D. Pawley arrive at Dade County Auditorium for Miami Philharmonic concert.

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Alaine Lombard is the handsome young conductor and music director of Greater Miami Philharmonic.

This outstanding social occasion, which, as its name implies will have Viennese decor, is to be one of the first galas of the 1968-69 winter season. This will be the first time in the South that a full symphony orchestra will play for dancing. Following the reception at the ball, and the dinner hour, Conductor Alain Lombard will mount the podium and the full orchestra will open the ball with a half-hour program of Viennese waltzes and polkas. Later, a regular ballroom orchestra will play more dance music.

A Cognac Festival in late September, sponsored by the Philharmonic Women's Guild, an organization of some 1000 members within the structure of the Philharmonic Society, got culture off to a fortissimo start, with Mrs. Frank Pearce as chairman, Mrs. Gilbert coordinator. This event was held at the Doral Country club, with several hundred guests attending. James A. Beard, author, lecturer, culinary champ and one of America's top gourmets, spoke on "Modern Gourmet Trends" and demonstrated his culinary magic in preparing a complete gourmet meal before the eyes of guests. A cognac reception was held at 11:30 a.m., followed by the gourmet luncheon.

Members of the Fort Lauderdale and Palm Beach Epicurean club, the *Sommelier Guild*, *Au Bon Gout* and *Conferie de Chain des Rotisseurs* were among guests at this novel function.

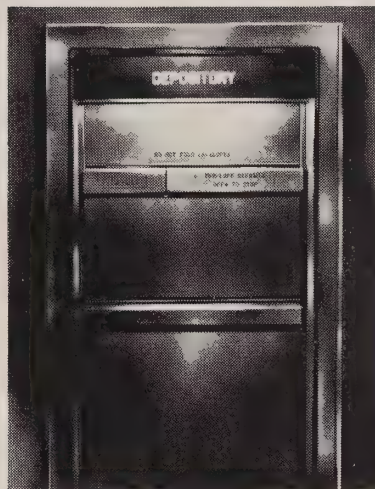
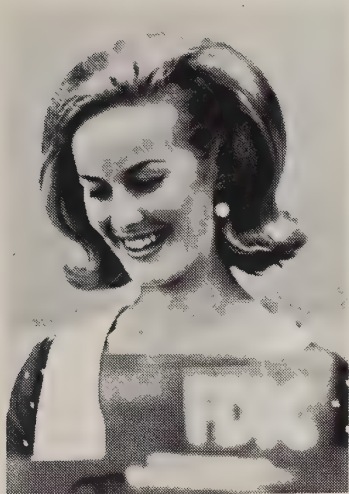
Fine Arts chairman of the Philharmonic Womens Guild, Mrs. H.A. Ross, has arranged three private Fine Arts Concerts in homes during the Philharmonic's winter series of performances, the first to be on Sunday, December 22 in the home of the Kirk Landons. This will tie in with the appearance of pianist Gabriel Tacchino who appears with the orchestra in concerts on December 15 and 16.

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... Guild, headed by Mrs. Landon, is a training division for young subscribers to learn more about the orchestra. Limited to 35, this group, offering volunteer service to the Society, is planning an educational program for themselves and their children.

Another group within the framework of the larger Women's Guild is that of the Symphonettes, a group of 50 Juniors (nine through twelve years old) who each year sponsor a money-raising project to buy permanent musical scores for the orchestra library. These juniors also distribute programs at concerts and have educational meetings to prepare themselves to better enjoy the performances of the Philharmonic.

Since music, music, and more music is what it's all about insofar as the Greater Miami Philharmonic Society and its affiliated organizations are concerned, it isn't surprising to find that the group sponsors childrens' concerts, too, in addition to the concerts.

Dates and soloists are: Oct. 13 (at Beach) and 14, Vocal soloists and chorus, Berlioz' *Romeo and Juliet*; Nov. 3 (at Beach) and 4, Christian Ferras, violinist; Nov. 17 and 18 (at Beach), Alexis Weissenberg, pianist; Dec. 15 (at Beach) and 16, Gabriel Tacchino, pianist; Jan. 12 (at Beach) and 14, Alexander Prilut-



Alfred L. McCarthy is the newly elected president of the Greater Miami Philharmonic Society, Inc.

chi, violinist; Jan. 26 (at Beach) and 27, Gianna D'Angelo, soprano; Feb. 10 (at Beach) and 11, Leonard Pennario, pianist and Victor Stern, violist; Feb. 23 and

24 (at Beach), Gina Bachauer, pianist; March 23 (at Beach), and 24, Rosalind Elias, mezzo-soprano and chorus; April 6 and 7 (at Beach) Henry Szeryng, violist; April 20 (at Beach) and 21, Janos Stark-er, cellist; May 11th (at Beach), and 12, vocal soloists and chorus.

Alfred L. McCarthy, long time resident and well known Miamian, is newly elected president of the Society. Other officers and members of the executive board are F. Kirk Landon, vice president; Paul Hexter, vice president; Richard Wolfson, vice president; George W. Thorpe, treasurer; William J. Howard Jr., assistant treasurer; John H. Halliburton, recording secretary; J. Montgomery Curtis, corresponding secretary; Emil J. Gould, immediate past president; Maurice Ferre; Mrs. Lee F. Gilbert, who also has assumed the tremendous responsibility of serving as president of the Women's Guild; Mrs. Charles M. Moon.

William D. Pawley is chairman of the board of governors, and Edward R. Kupperstein, general manager.

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Mrs. Hugh D. Auchincloss, left, Howard Hook and Mrs. John Barry Ryan enjoy evening at the Tennis Ball which was attended by more than 400. (Quigley)



James Van Alen, president of Newport Casino, enjoys annual Casino Tennis Tourney with Rear Adm. and Mrs. Johnston Jr. and their daughter. (Quigley)

Newport's Carriage Trade

By T. CURTIS FORBES

August is always the highpoint of the season in the historic resort city of Newport, Rhode Island, but this year's August will be long-remembered for its display of elegance to a degree that was impressive even for this fabled city.

Two events of particular note were the annual Tennis Ball, culminating Tennis Week, and the annual meeting of the Carriage Association of America, Inc. The former event is part of a great tradition going back to the last century when the first official national tennis championships were played here.

The Carriage Association meeting, reminiscent of the time when Newport was unquestionably the queen of summer resorts, is held each year in a different city.

This year, J. Cecil Ferguson, a Rhode Islander, aware of the many excellently maintained stables in the city



The historic Vanderbilt carriage is driven from famed Breakers mansion built by Cornelius Vanderbilt. (Quigley)

and the elaborate great houses which are maintained by the Preservation Society of Newport County, as president of the association, decided to hold the annual meeting here.

The Society threw open its great houses for the use of association members. Glittering receptions were held in the Breakers, built by Cornelius Vanderbilt, and the Marble House, built by William K. Vanderbilt.

The Breakers Stables, which are open to the public, were used to stable some of the more than fifty horses that participated in the event. Other horses were kept at an estate formerly owned by Muriel Vanderbilt Adams.

Carriages from the Breakers prized collection were used for a driving marathon which followed a luncheon at the home of Mrs. Jacqueline Kennedy's mother, Mrs. Hugh D. Auchincloss. Car-

oline Kennedy rode in a carriage with John Nicholas Brown from the luncheon to the Marble House on Bellevue.

The entourage wound its way along the Ocean Drive, a distance of more than ten miles, while several thousand persons lined the route which the Coaching Club of Newport used to display the great carriages of the Belmonts and the Vanderbilts at the turn of the century.

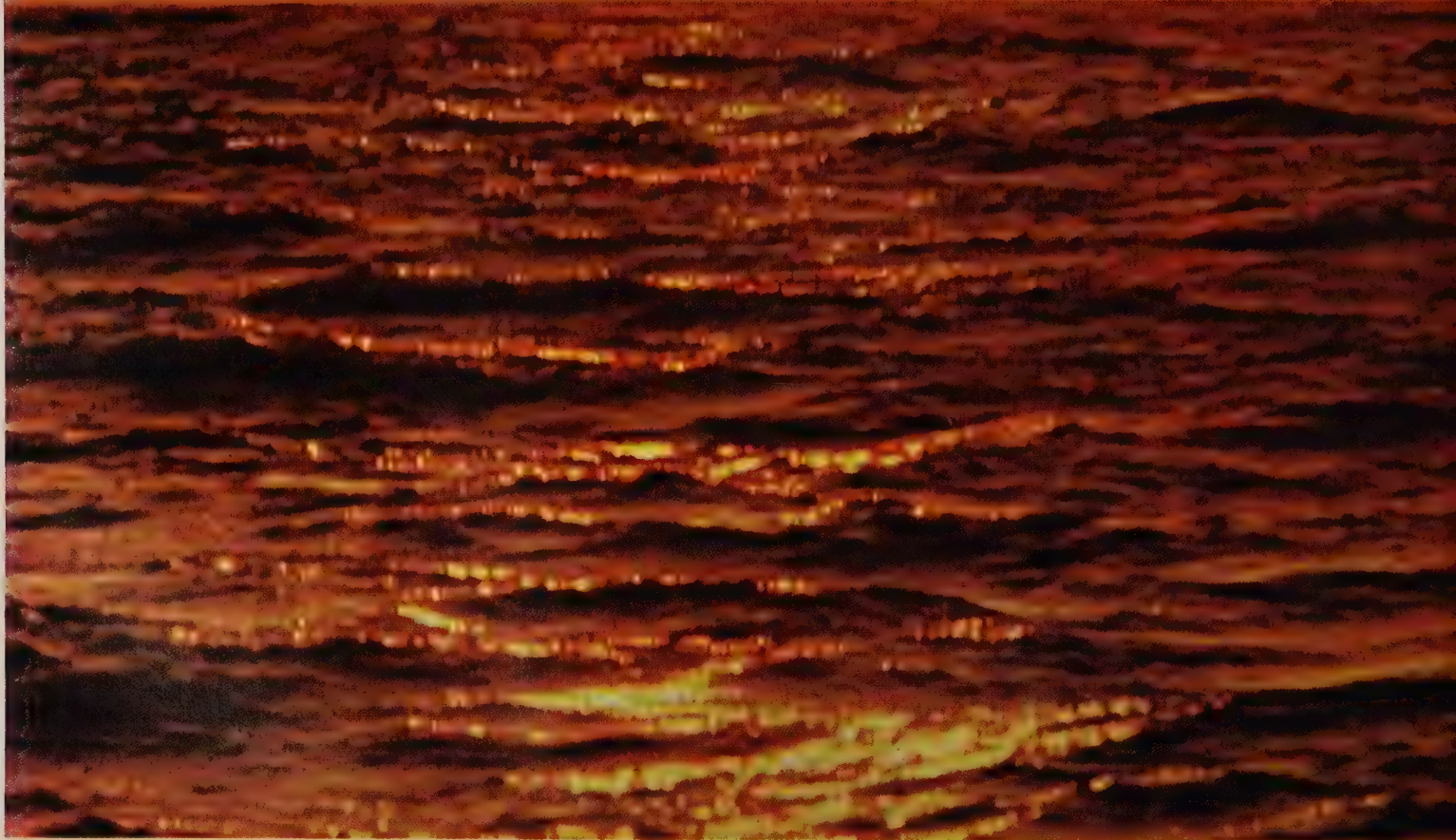
Distinguished members of the Association on hand for the event, included movie actor James Cagney, business executive Chauncey Stillman of New York, John M. Seabrook of Seabrook, N.J., and Phillip B. Hofmann, chairman of the board of Johnson and Johnson.

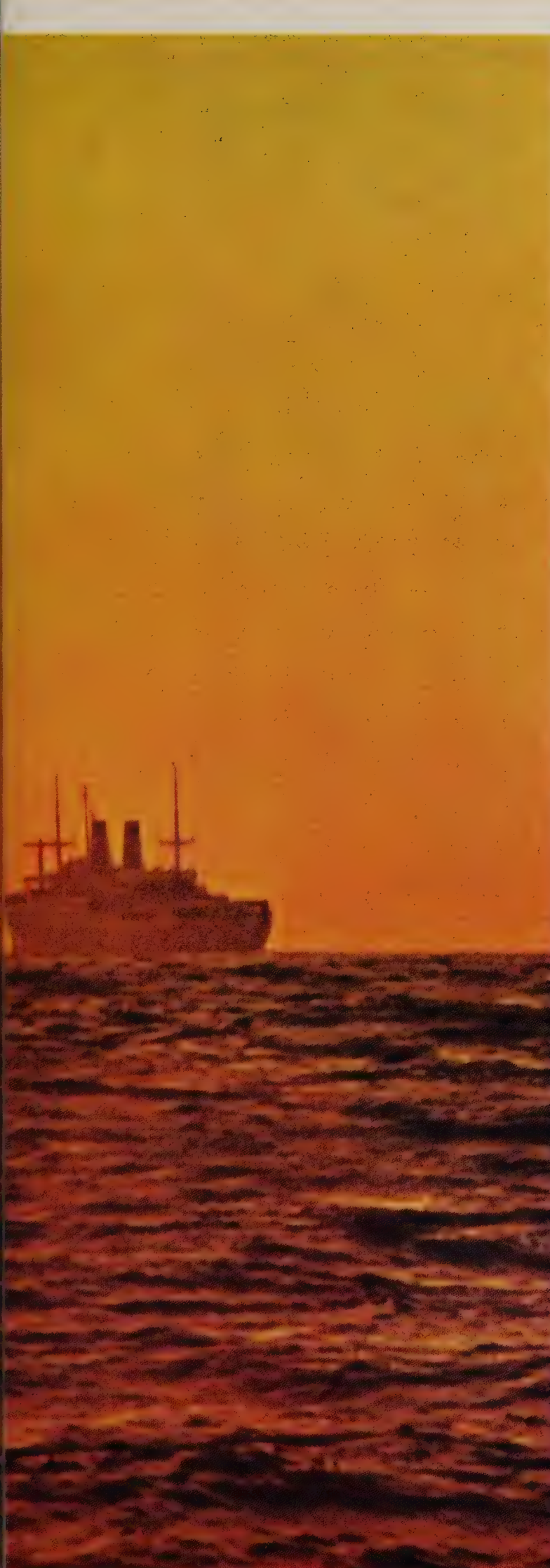
A very special guest was Mrs. Frank Haydon of England, that country's champion woman driver or "whip" as drivers are called in coaching circles.

(Continued on page 102)



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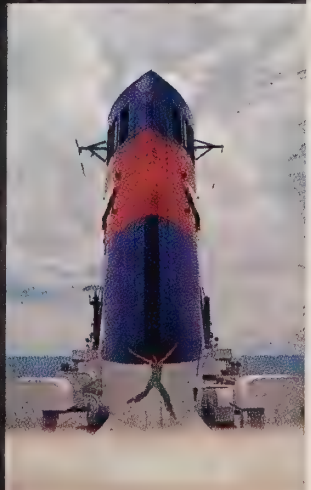
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The Hon. Desmond Walter Guinness lectures to a "packed house" at the historic Flagler Museum in Palm Beach. This event was under auspices of Historical Society and English Speaking Union. (Bob Davidoff)



Palm Beachers Mrs. Stephen Sanford and the Hon. Stanton Griffis, left, entertained for the Honorable Desmond Guinness, founder of the Irish Georgian Society, when he visited resort last season. (Mort Kaye)

A Past With A Future

By THE BARONESS STACKELBERG



The Hon. Desmond Walter Guinness is a man with a mission.

The young, handsome, blue-eyed scion of the Guinness brewing family has made it his cause to try to guarantee "the future of Ireland's past." Toward this end, eleven years ago, he founded the Irish Georgian Society. Since then as its president he has traveled extensively lecturing to help raise funds for the preservation and promotion of the Eighteenth Century art and architecture of Ireland. He conceived the idea because at that time, unlike Great Britain, Ireland had no national trust for the preservation of the country's historical heritage.



Stately Castletown House was built in 1772 for the Rt. Hon. William Connolly, speaker of Irish House of Commons. It is reputed to have been designed by Galilei.

Mr. Guinness with a small group of friends organized the Society with the aim "to keep the arts, artifacts, and architecture of the Georgian Period from being irretrievably lost to Ireland". As of last year, the Georgian Society already had 4,000 members. Its headquarters were established at Castletown House in Celbridge, County Kildare, 12 miles west of Dublin. This historic house with its 100 rooms, which was begun in 1722, is considered the progenitor of all the Palladian houses of Ireland. It is now being used as a center for Irish culture.

Desmond Guinness' father, Lord Moyne, it is said, encouraged him not to

join the family's business, urging him instead to pursue the study of art. Desmond's mother is Diane, Lady Moseley, one of the five famous Mitford sisters. He is married to the Duchess Marie Gabriele Sophie Joti Elisabeth Albertine Almeira von Urach, Countess of Wurttemberg, according to the Almanac de Gotha. She was born in London, the daughter of a German duke and a Scottish mother. "Mariga" as she is known to her friends is a slim, dark-eyed, charming woman who leans toward exotic clothes. Her friends say she is highly intelligent, has a "remarkable orderly mind, and yet is more fey than the Irish." She lectures from time to time

and has led architectural excursions in Ireland, England and Russia. She, like her husband, is intensely interested in the Georgian Society.

Both Mariga and Desmond are considered members of the international jet set but they are not just blue-blooded social types who dally with the arts. They own and live in Leixlip Castle with their two enchanting and well brought up children, Patrick and Marina. Since it is near Castletown, they often can be found there wielding paint buckets and brushes along with student volunteers they have inspired.

Leixlip Castle dates from the Nor-
(Continued on page 116)

By HELEN ADAMS

Choose Your Own Look For '69



A new look in luxury cover-ups, this sashed evening dress of turquoise silk and worsted from Malcolm Starr has a dazzle of amber and turquoise jewels.



A tailored shirt with long pointed collar is combined by Mr. Pants with crepe pants that fall into soft parasol folds at the floor: a sleek at home look.

Dresses and gowns, not intimidated by all the pants seen everywhere, are far from extinct. And the big news in dresses is the cover-up.

Paradoxically, in the midst of all the current glitter and Scheherazade opulence, the undefeated shirtdress, the jumper and the wraparound march through important collections. They appear in varying lengths in unusual and unexpected fabrics.

This season sees the long, long skinny sweater, the long jacket, long hair. There are vests, scarves with everything, and gargantuan stoles.

Chiffon, the darling of resorters, returns in romantic dresses, in pleated pants, in flowing scarves. There is no such thing as a little chiffon; it streams from the shoulders and the waistline, often in showers of pleats.

Pants for evening are designed with

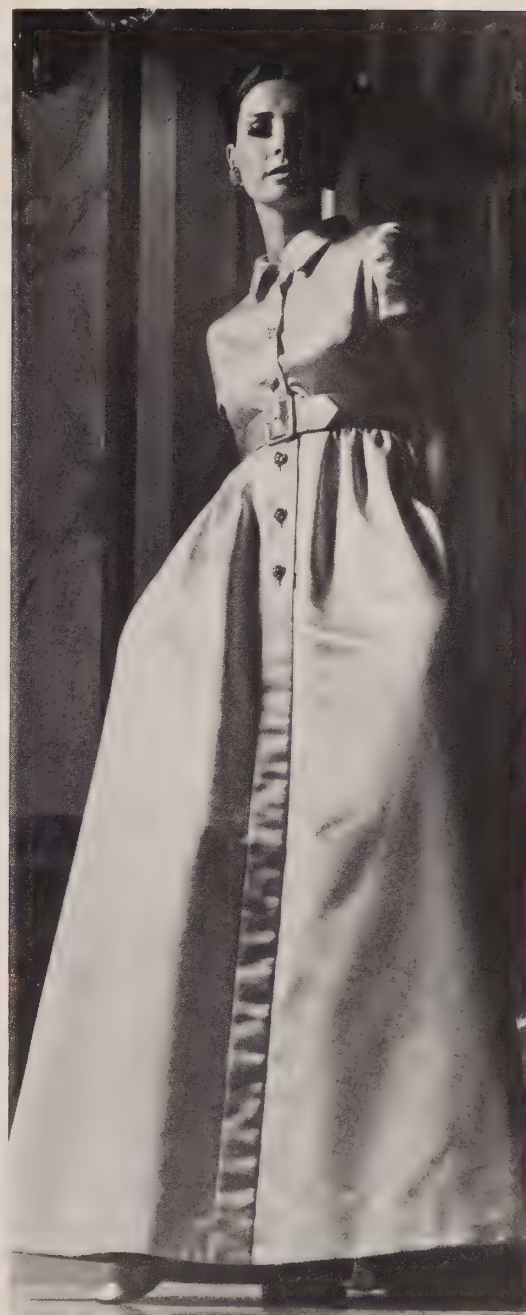
such imaginative elegance that even the most austere maitre d' swings back the velvet rope.

Among predictions for coming fashion looks are the old favorite blouson; fluid matte jersey appears, swim suits (seen first in southern resort areas) are taking on the appearance of dresses.

If grandmother's and grandfather's gold chains, ropes and fobs are available add them to the multi-chain look so new



Mr. Dino creates an Oriental wrap-around look in his new bold patterned print with wide black bands.



Multi-jeweled buttons on turquoise slipper satin bring the American shirtwaist onto evening scene.

with casual clothes. And she has "rings on her fingers and bells on her toes."

Upstage in the theater of fashion are the Regency rake, the Juliet cap, and wool for late, later day into night. Sleeves are voluminous. Spanish influence, the Indian look of fringed leather are on the scene. In the wings awaiting the spotlight are the young and daring show-offs, the see-throughs and degage décolletages.

Seacraft Romance

By J. STANLEY FEOL



Charles Gallant and his wife, who share other interests besides yachting, are seen here during a round of golf at the Lost Tree Club. (Haynsworth photo)



Charles Gallant, a newcomer to Palm Beach, who has acquired the Frelinghuysen estate on Barton Road, has a novel avocation. He collects "character" boats.

"Character" boats are those whose hull lines and sailing characteristics have endeared themselves to sailing buffs. In most instances such character craft have been working boats.

Gallant's hobby is preserving such seacraft by restoring them to prime condition and using them as yachts or pleasure craft.

Among such vessels are the American pilot boat, the Friendship sloop, the Crosby cat, the Chesapeake skipjack, the Bugeye, the fast ocean fishing schooner, and, an unlikely candidate for fame, the hard-working tugboat.

Some of these types are in Gallant's possession; some built full-size, some scaled to one-half or one-third the original dimensions. All are sound craft used for pleasure, cruising or racing.

Gallant's romance with the sea and things nautical began at the age of seven when he was given a 12-foot punt. He learned his seaman's knots, his weather signs, basic navigation and line handling, as he sailed the punt through the bays, inlets and estuaries of the rocky Maine coast.

One windless day as his boat drifted slowly near the coast at York, Maine, he peered overside to determine if he were making headway.

Through the murky water he saw a mast standing perpendicular to the bottom in a place where no obstruction was indicated on the chart. He dived overside and swam down to investigate.

He found a sailing craft resting on the bottom in an upright position. It turned out to be a 16-foot sloop of modern design.

After marking its position he returned later with a young friend and succeeded in raising it. The cold waters of Maine had preserved the craft remarkably. The find was reported to the local sheriff and in due time Gallant was awarded title under the laws of salvage.

He was now on his way, well-equipped to meet the challenges of the sea in a capable boat which could sail fast and well. This satisfied something deep in his heart.

From this small sloop, Gallant moved into more varied and more particularized craft. In fact there has not been a period in his life in which he has not owned a sailing vessel of some sort. Through the years he has owned craft from small sloops, through ketches, yawls, fishing schooners, to his present ocean-racing yawl.

For many years Gallant flew the burgee of the New York Yacht Club. Today he is also a member of the Board of Governors of the Gibson Island Club, the famed "blue water" yacht port in the Chesapeake, and is a member of the Annapolis Yacht Club, one of the oldest yachting organizations in the country.

During World War II he served as a naval officer in the Bureau of Naval Aeronautics and in the Bureau of Operations as an intelligence officer.

After the war he returned to Washington, D.C., and acquired a controlling interest in a Washington engineering company which became Gallant Engineering Company featuring electronic devices for magnetic recorders.

Gallant Engineering branched out into the marketing field and became distributor for a new family of business machines, copiers, and microfilm devices. The company became a government contractor and moved into world-wide distribution of some 700 items pertaining to business machines and supplies.

Eventually business operations evolved into a complex of several diverse organizations necessary to handle financial arrangements, leasing requirements, and real estate factors.



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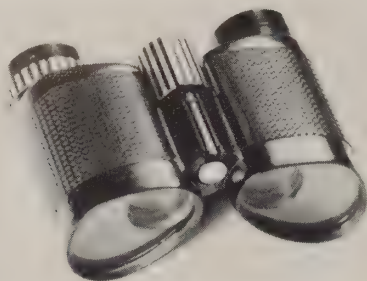
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Buccaneer, one of Palm Beacher Charles Gallant's "character" boats, was lost in a storm on Bimini reefs several years ago. She was an Alden-designed 43-footer.

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Two of Charles Gallant's "fleet" are docked at Gibson Island, Chesapeake Bay. At left is a miniature Friendship sloop alongside a small-scaled tugboat.

In 1966 most of the assets of the complex were purchased by Minnesota Mining and Manufacturing Co. Today Gallant is in a position of semi-retirement.

During his most active and hectic business years he found comfort and relaxation in seeking out, perhaps building, a number of water craft which are generally known as "character" boats, and whose designs mean so much to American sailing men.

Among the "character" boats he collected during his career are the *Top Gallant*, which was built in Sweden as a 33-ft. sloop representing classic racing lines in Scandinavian waters; the *Buccaneer*, a 43-ft. Gloucester fisherman of Alden design of the type designed for participation in early Bermuda races; the *Pegasus*, a 40-ft. ketch with a reverse sheer on the transom which does not conform to American usage, but follows closely the European trend in racing vessels, and the *Gallant*, a 50-ft. ocean racing yawl designed by Philip Rhodes.

In the planning stage now is a half-scale brigantine patterned after the African slaver. The rigging planned is of the hermaphrodite variety which is square-rigged on the foremast and its main mast rigged fore-and-aft. This affords a nice compromise to accommodate certain prevailing breezes.

The hard-working harbor tugboat has always appealed to Gallant in that its brute power was impressive in the moving of tremendous bulk in the ships and barges handled.

His avid interest led him to buy shares in a Boston towing company to learn more about tugboat operations. He spent days and nights aboard these tugs in Boston Harbor and became something of a tugboat expert.

A lucky visit to the Robert Rich Shipyard near Southwest Harbor, Maine, brought into focus his dream of a small-sized tugboat for personal use. Here he found a shipwright who had built harbor tugs and could be induced to build one scaled down to half size. This craft soon may be seen in Lake Worth waters.

This particular vessel is not a curiosity piece nor a toy. It is a functional working tug with lots of power and has been used to tow whole racing fleets of Stars and One-Designs to the starting lines at various regattas on Chesapeake Bay.

Gallant's fleet now consists of ten craft which meet his needs in varied types of boating and sailing. All are working, useful craft for sailing, yachting, ocean racing or regatta pa-



The Rhodes-designed ocean sailing yawl *Gallant*, patterned after early New York-Bermuda racers, is the largest craft now in Charles Gallant's possession.

trol. All have something special about them which the sailing "buff" holds dear.

This dedication to the preservation of classic designs of character boats is not limited to Charles Gallant. Today there are Friendship clubs, for the preservation of the Friendship sloop and clubs devoted to similar aims for the Crosby catboat.

Interest is rather widespread in the workboat yachts, particularly if they have historical, traditional, or outstanding features. The June 1968 issue of a national boating magazine devotes a 24-page section to this field of workingboat yachts.

Wilton Crosby Jr., great-nephew of the original designer of the Crosby catboat, is presently fitting out a new Crosby, whose hull is the first of its kind to come off the ways at the Crosby Yacht Yards in 33 years.

It took a two-year search by Townsend Horner, Wilton Crosby Jr., and Edouard A. Stackpole, former curator of the Mystic Seaport at Mystic, Conn., through the Crosby and Seaport's files to run down design details.

Last year Rudolph Schaeffer of the Milwaukee brewing family, had a replica built of the famed *America*, the American pilot boat which crossed over to England under its own sail in 1851 and defeated the entire British racing squadron under the burgee of the New York Yacht Club, giving its name to America's Cup, the international trophy which has never left American possession.

Many others, enamored of a single particular "character" craft, seek it out and lavish great care in its restoration. Some of these can be seen on Lake Worth for it is not unusual to see a Dutch North Sea lugger, or an Island trader, or even a brigantine, which have been fully restored, coursing the waterway.

Gallant, when asked how he happened to get into this hobby of building and collecting sea craft, replied:

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Charles Gallant's sturdy little tugboat tows a group of one-design sailboats to the starting line for a race on Regatta Day at Gibson Island, Maryland.

"One does not consciously move into any kind of collecting. There has to be an esthetic, emotional response between himself and the objects upon which he bestows his attention.

"He then seeks to find out why he was attracted to it, absorbs himself in detailed studies, only to learn that studies sharpen and deepen his interest.

"I have been told there are some persons, particularly artists, who can find joy in merely looking at the curving lines of a vessel's sheer. When those lines touch upon the hard-won knowledge of traditional "character" boats, a new conquest is in the making.

"The esthetic response I feel when contemplating a classic craft is very much akin to the feeling of an art collector who sees a chance to gain for himself a prized painting."

Gallant is on firm ground in this view, for sea craft have evolved from log canoes through workboats to the refined craft in use today, even as art had lowly beginnings and grew to today's refinements through experimentation and vision.

Working boats were the originals of the craft from which

*"... spent days and nights
aboard these tugboats ..."*

our early types of pleasure boats were designed. The use to which they were put determined their shapes and sizes.

Among the working fishing boats were developed catboats, garveys, sloops, bugeyes, and skipjacks. In England there was a similar development of distinctive types with picturesque names; Penzance luggers, Galways, Hockers, English cutters, the Falmouth Quay Punt.

All these craft have claim to fame and have devotees. The fulsome ring of these very names is indicative of the love and esteem held for them by sailing men.



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Young Stephen Gallant discovered the hull of this miniature Friendship sloop in boatyard under debris. He and his father restored it to original beauty.

The catboat, of American origin, was used in fishing or lobstering. It was remarkable in that it was highly maneuverable. The "cat-rig" became a great favorite and enjoyed a reputation for speed, handiness and weather ability.

The Crosby brothers developed the "Crosby Cat" in Oosterville, Me., which ran away with the honors in catboat competitions. It was built from 22-foot in length and a 12-foot beam, to 27-foot length and a 13-foot beam. It sailed fast in a light wind and would sail with speed in a strong breeze.

The Friendship sloop has been considered one of the greatest sea boats ever designed. Built in Friendship, Maine, it was developed along lines resembling the great American clipper ships which made history before the days of steam power. The Friendship had clipper bows, was broad in the beam, stable under most conditions and could sail well to windward.

These sailboats which ran in length up to 39 feet, have sailed the seven seas as workboat yachts of the first order. The Friendship is a beauty to behold. It is handsome, with lovely lines on hull and underwater sections which evoke an esthetic response.

The Chesapeake Bugeye was another workboat which was built to meet specific needs. The shallow estuaries and bays of the Chesapeake required a boat of shallow draft, a large hold, and a good turn of speed to get to market fast. It is a direct descendant of the log canoe. Its principal distinguishing feature is the rakish masts. Some of these vessels are now more than 75 years old and are still in use as pleasure yachts.

Gallant was truly pleased recently when, on a visit to a local boatyard, his 10-year-old son, Stevie, spotted the hull of a miniature Friendship sloop hidden away in a cluttered corner. The boy insisted that this must be his boat. This 12-foot craft of classic lines has now been rebuilt by the father and son who somehow march to the same drummer's beat.

Gallant is now almost retired though he has business interests which take him to Washington D.C. every week, thus curtailing his sailing time.

Having run the gamut of sailing experiences without really blunting his love of the sea, he has channeled much of his energy into collecting and preserving historic craft which once were working boats, and then refined to pleasure craft.

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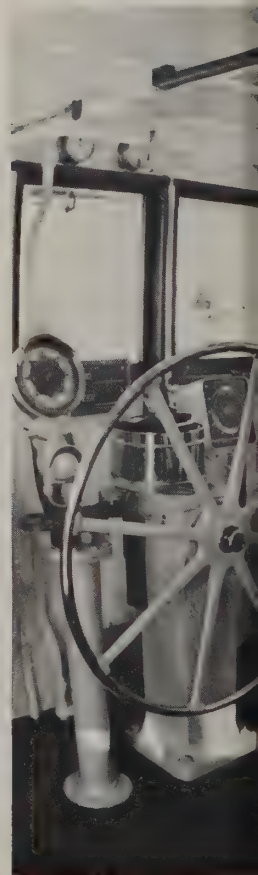


John Wayne's *Wild Goose*

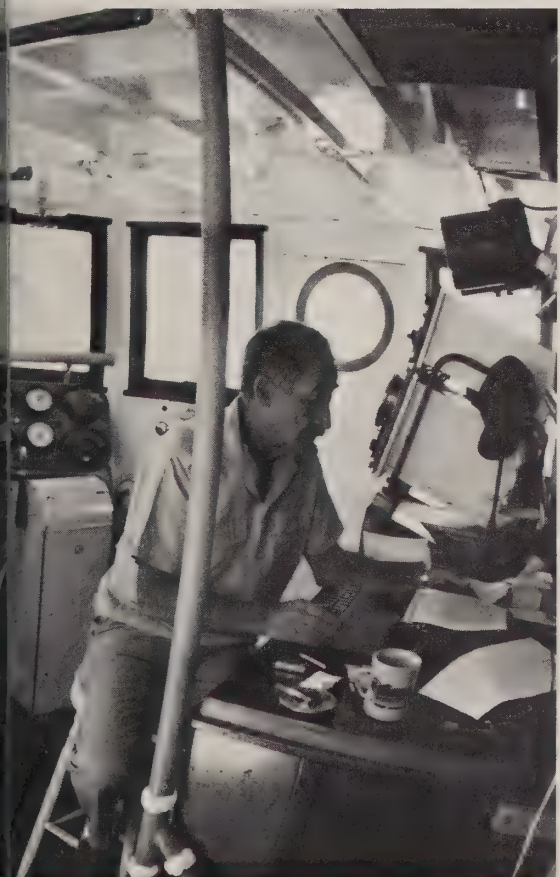
John Wayne has equipped his handsome 136-foot Wild Goose with marvelous electronic gear. The vessel has cruised the Atlantic, Pacific and the Mediterranean. (Photos By Conrad Fulton)



John Wayne is costumed for his role in *The Green Berets*.



Nautical blue and white are the predominant colors on spacious afterdeck of the yacht *Wild Goose*.



On the superbly equipped bridge of the *Wild Goose* ship's Captain Pete Stein looks over some papers.



The main salon of John Wayne's yacht (here facing aft) speaks for itself. Furnished with no-nonsense luxury, it combines every comfort with utility. The paneling is natural pine and the colors are gold-beige.



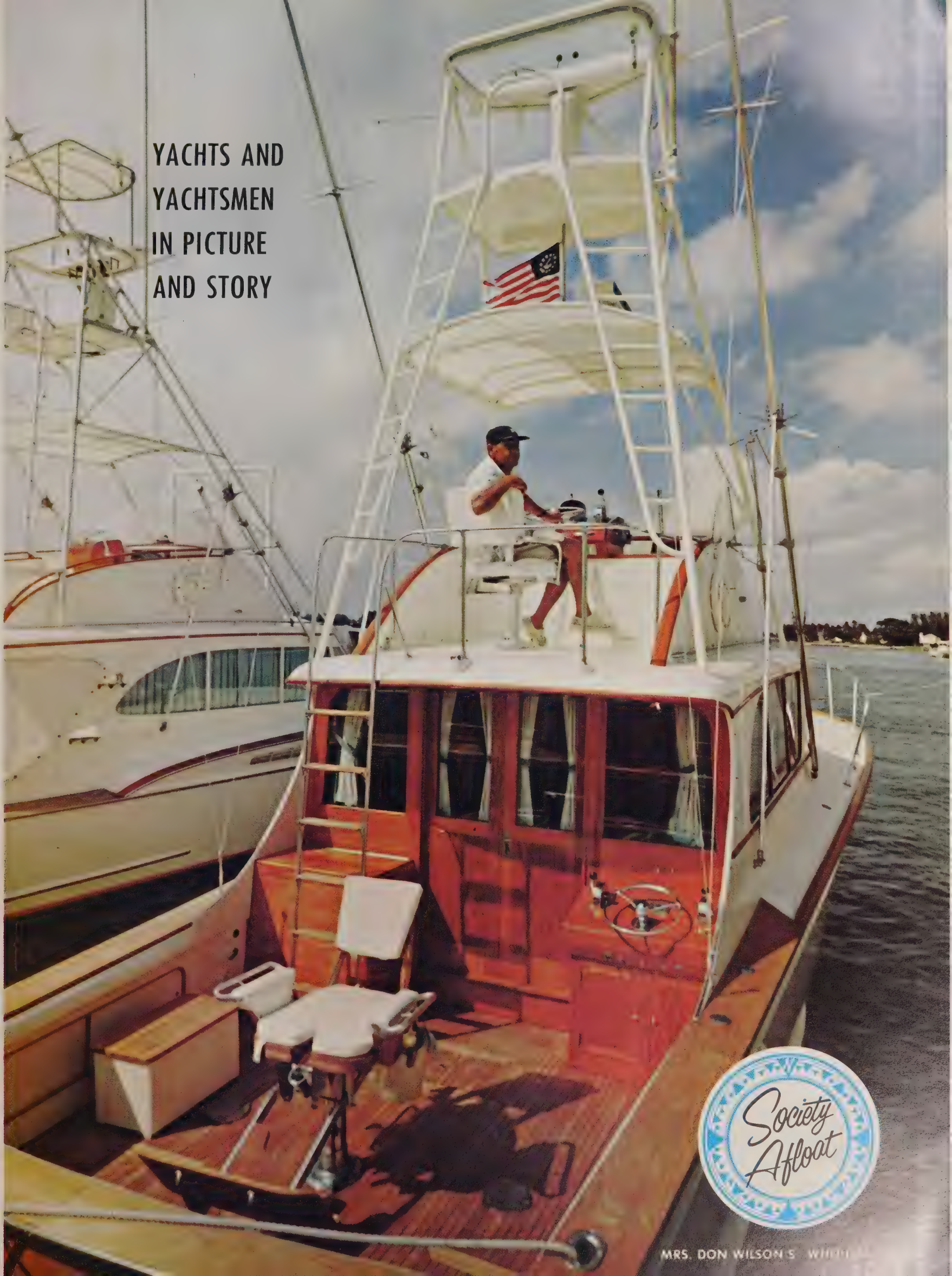
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Yacht Club Restaurant
Pirate's Cove Marina,
Manatee Cove
Manatee Marina
Stuart Tackle & Marine
Salerno Shipyard

INDIANTOWN

Indiantown Marina

JUPITER

Mystan Marina
North Palm Beach Marina
Soverel Marine, Inc.
The JIB Club
Barden Boating Center
Jupiter Marina, Inc.

RIVIERA BEACH

Florida GM Diesel Marina
Buccaneer Yacht Club
Bill's Sailfish Marina
Sailfish Center, Inc.

WEST PALM BEACH

Dodge Marina
Rybovich & Sons Boat Works, Inc.

Spencer Boat Co., Inc.
West Palm Beach Marina
J.B. Hargrave
Gene Sykes Electronics
Richard Bertram & Co.
W.W. Woods Co.
Perry Submarine Bldrs.
Tilford Flying Service

LAKE WORTH TO HYPOLUXO

Lantana Boat Yard
Lake Worth Yacht Basin

BOYNTON BEACH and DELRAY BEACH

WJC Marina
Marineway Corp.
Delray Beach Yacht Club
Anchor Marine Sales & Service

BOCA RATON DEERFIELD BEACH

A.V. Menscik, Naval Architect
Pal's Captain's Table
Boca Raton Hotel & Marina
Ceebee Marina Inc.
Deerfield
Boca Marina

POMPANO BEACH

Chris Craft
Hillsboro Inlet Marina

FORT LAUDERDALE

Chevron Harbor
Catamaran Motor Yachts
Pier 66
Broward Marine
Lauderdale Yacht Basin
Americana Sailboat Brokerage
Fishwells Unlimited
Marinaire Corp.
Feadship Of North America
Welch Marine
Miller Yacht Sales

Rodi Chris Craft
Samuel Shelsky Associates,
Marine Consultants
Castro Convertibles
Admiralty Yacht
Bradford Yacht Sales
C. A. Hansen Marine Insurance
Northrop & Johnson Yacht Brokers

MIAMI

Northrop & Johnson
Allied Marine Corp.
Richard Plumer, Yacht Interiors
Merrill-Stevens Yachts
Golden Gate Hotel Yacht Basin
Don Watkins Yacht Broker
Underwood Marine
C. A. Hansen Yacht Insurance

NORTH KEY LARGO

Ocean Reef

ST. PETERSBURG

Pacemaker Yachts

SARASOTA

Marina Mar
Buccaneer Inn Marina
Bird Key Yacht Club

NAPLES

Bay Marina
Naples Yacht Club
Sport Spot
Hansen Chris Craft
Guye E. Daniels Marine Ways
Boat Haven

BAHAMA ISLANDS

Grand Bahama Hotel Marine,
West End
Lucayan Beach Hotel
Deep Water Cay - East End
Grand Bahama Hotel &
Country Club Marina
Walker Cay Marina

FACILITIES OF INTEREST TO YACHTSMEN IN FLORIDA

DAYTONA MARINA AND BOAT WORKS, DAYTONA BEACH

Depth: 9'; 125 berths up to 130'; storage facilities up to 130'; haul out up to 125'; In and out service: 5 days, closed Saturday and Sunday, service by appointment only. Fuel: gasoline, diesel, brand: GULF. Hours: 8:00 to 4:30; facilities: telephone, fresh water, electricity, toilets, showers, ice, laundry, with a restaurant open every day except Sunday.

EAU GALLIE YACHT BASIN, INC., EAU GALLIE

Depth: 7½'; 25 berths up to 100'; storage facilities: covered, wet; haul out up to 80'; in and out service: 7 days a week. Fuel: gasoline, diesel, pre-mix; brand PHILLIPS 66. Hours: 8:00 to 8:00; facilities: telephone, fresh water, electricity, toilets, showers, ice, bottled gas. Close to shopping areas, airport, motels, restaurants, 2 marine railways, complete motor and machine shops, repairs, yacht refinishing.

FRANCES LANGFORD'S OUTRIGGER RESORT, JENSEN BEACH

Depth: 8'; 30 berths up to 120'; storage facilities: none; haul out up to 18'; in and out service 7 days a week. Fuel: gasoline, diesel, brand: GULF; Hours: 8:00 to 8:00; facilities: telephone, fresh water, electricity, toilets, showers, ice, laundry. Cablevision TV hookup, courtesy car for short runs, and vending machines.

YACHT CLUB RESTAURANT, PORT SALERNO

INDIANTOWN MARINA, INDIANTOWN

Depth: 12'; 33 berths up to 120'; storage facilities: excellent hurricane protection, fresh water storage; haul out up to 25 tons; Fuel: gasoline, diesel. Hours: 24 hours a day; facilities: telephone, fresh water, electricity, toilets, showers, ice, bottled gas, laundry. Official weather station, overnight accommodations.

MYSTAN MARINE, INC., JUPITER

Depth: 6'; 30 berths up to 65'; storage facilities inside for boats to 25' (140 racks); haul out up to 55' (20 tons); In and out service: 7 days a week. Fuel: gasoline, pre-mix, diesel, brand: PHILLIPS 66. Hours: 8:00 to 5:00; facilities: telephone, fresh water, electricity, toilets, showers, laundry, sandwiches, ice, bait, I.H. Palmer engines and service. Business: boat building, repairs and fitting out.

FLORIDA DIESEL & MARINE SERVICE, RIVIERA BEACH

Depth: 8'; 35 berths up to 95'; storage facilities; wet and dry, inside or outside; haul out up to 85'; In and out service 7 days a week; Fuel: gasoline, diesel, brand PHILLIPS 66. Hours: 8:00 to 5:00; facilities: telephone, fresh water, electricity, toilets, ice, bottled gas, laundry. We have a new marine elevator to 100 tons, also 25 ton travelift for fast service. We are the only authorized G.M. Detroit Diesel Dealers for Palm Beach County.

RYBOVICH & SONS BOAT WORKS, INC., WEST PALM BEACH

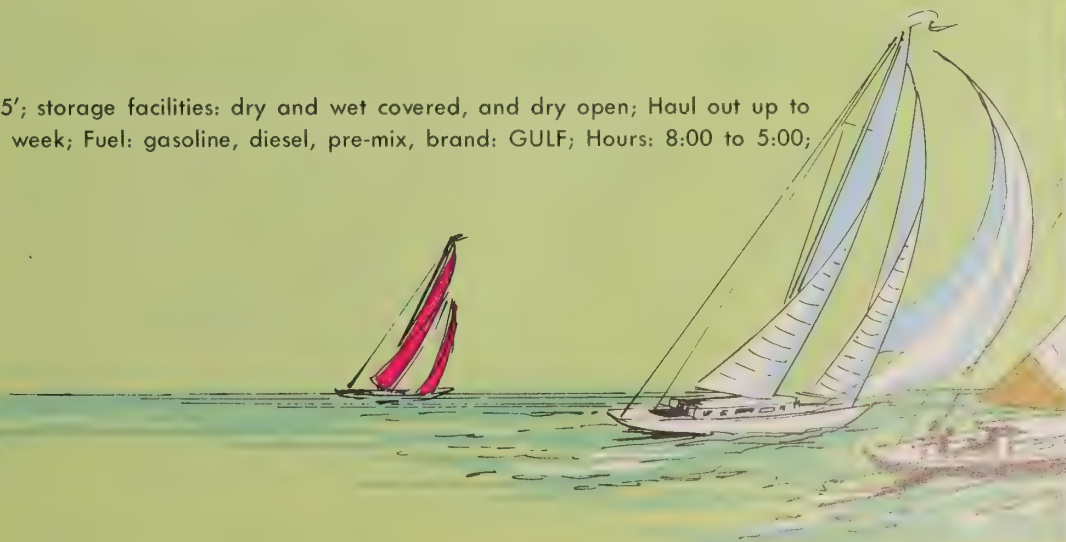
Depth: 5'; 40 berths up to 75'; storage facilities: both wet and dry, open and covered; haul out up to 70'; Fuel: gasoline, diesel, brand AMOCO; Hours: 8:00 to 6:00; facilities: telephone, fresh water, electricity, toilets, showers.

DODGE MARINA, WEST PALM BEACH

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SPENCER BOAT CO., WEST PALM BEACH

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MARINA DIRECTORY FOR FLORIDA AND THE BAHAMAS

JACKSONVILLE AND MAYPORT

Graham Boat Yard, Inc.
Huckins Yacht Corp.
Lamb's Yacht Center, Inc.
Mayport Yacht Basin
Markussen's Marina, Inc.

JACKSONVILLE TO SANFORD

Outboard, Inc., Marina
Inlet Marina
Julington Creek Marina
Kinard's Fishing Lodge
S. & J. Fishing Ranch & Marina
Sportsman's Lodge
Sanford Boat Works

ST. AUGUSTINE

Marineland Docks
Fisherman's Inn
Ormond Marin

DAYTONA BEACH

Daytona Marine & Boat Works
Gulf Oil Corp.
Daytona Outboarder
Howard Boat Works
Municipal Yacht Basin
Tri-State Boats, Inc.
Holiday Harbor Marina

TITUSVILLE

Correct Craft Marina, Inc.

COCOA

Banana River Marina Service
Culbert Marina, Merritt Island

EAU GALLIE — MELBOURNE

Eau Gallie Yacht Basin, Inc.
Eau Gallie Yacht Club
Anchor Cove Marina
Harbor Marina Motel
Dwight Moore Boat Co.
Hatt's Marina
Indian River Marine Basin
Melbourne Marina, Inc.

MELBOURNE TO VERO BEACH

Palm Bay Marina
Vero Beach Yacht Club
Vero Marine Center
Gull Harbor Marina

FORT PIERCE

Law's Boat Yard
Pelican Yacht Harbor
Backus Boat Co., Inc.
Marina at Fort Pierce, Inc.
Fort Pierce Yacht Basin

JENSEN BEACH, STUART & PORT SALERNO

Frances Langford's
Outrigger Resort
Anchorage Marina & Yacht Club
Yacht Club Restaurant
Pirate's Cove Marina,
Manatee Cove
Manatee Marina
Stuart Tackle & Marine
Salerno Shipyard

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Marinaire Corp.
Feadship Of North America
Welch Marine
Miller Yacht Sales

Rodi Chris Craft
Samuel Shelsky Associates,
Marine Consultants
Castro Convertibles
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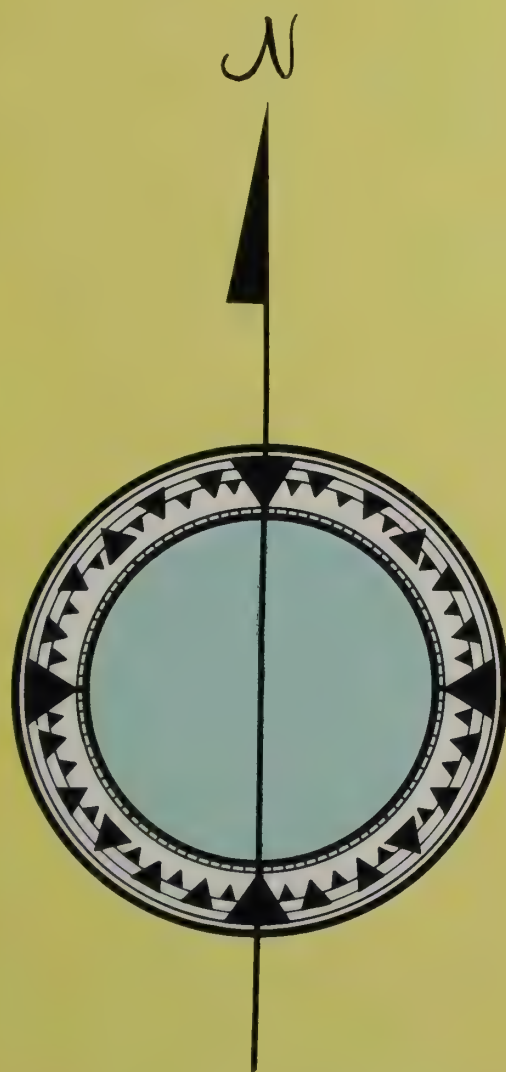
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PRINCIPAL PORTS OF CALL FOR FLORIDA AND THE BAHAMAS



FACILITIES OF INTEREST TO YACHTSMEN IN FLORIDA AND THE BAHAMAS

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facilities: telephone, fresh water, electricity, toilets, showers, ice, bottled gas. Modern marine elevator, complete marine hardware, mail port, complete marine service including machine shop, paint shop, and joiner shop.

W.W. WOODS CO., MARINE ENGINES, WEST PALM BEACH

HOPKINS MARINE HARDWARE, WEST PALM BEACH

J. B. HARGRAVE, NAVAL ARCHITECT, WEST PALM BEACH

HALSEY & GRIFFITH, WEST PALM BEACH

GENE SYKES ELECTRONICS, WEST PALM BEACH

TILFORD FLYING SERVICE, WEST PALM BEACH

CHARLES E. SOLL, INC., PALM BEACH

RICHARD BERTRAM & CO., PALM BEACH

LANTANA BOATYARD, INC., LANTANA

Depth: 9' MLW; 48 berths up to 25'; storage facilities: undercover dry; haul out up to 100'; in and out service: 7 days a week. Fuel: gasoline, diesel, Hours: 8:00 to 4:30; facilities: telephone, fresh water, electricity, toilets, showers, ice, bottled gas, laundry. We have 20 berths from 25' to 50', and 7 berths for 90'.

MARINEWAY CORPORATION, DELRAY BEACH

Fuel: gasoline, brand: GULF. Hours: 8:00 to 6:00; facilities: telephone, fresh water, electricity, toilets, showers.

FISHWELLS UNLIMITED, FORT LAUDERDALE

FEADSHIP OF NORTH AMERICA, FORT LAUDERDALE

CATAMARAN MOTOR YACHTS, FORT LAUDERDALE

AMERICANA SAILBOAT BROKERAGE, FORT LAUDERDALE

MARINAIRE CORP., FORT LAUDERDALE

Marine air-conditioning, heating and refrigeration.

STEPHENS MARINE, FORT LAUDERDALE

SAMUEL SHELSKY ASSOCIATES, FORT LAUDERDALE

Marine consultants.

CASTRO CONVERTIBLES, YACHT FURNITURE, FORT LAUDERDALE

LAUDERDALE YACHT BASIN, INC., FORT LAUDERDALE

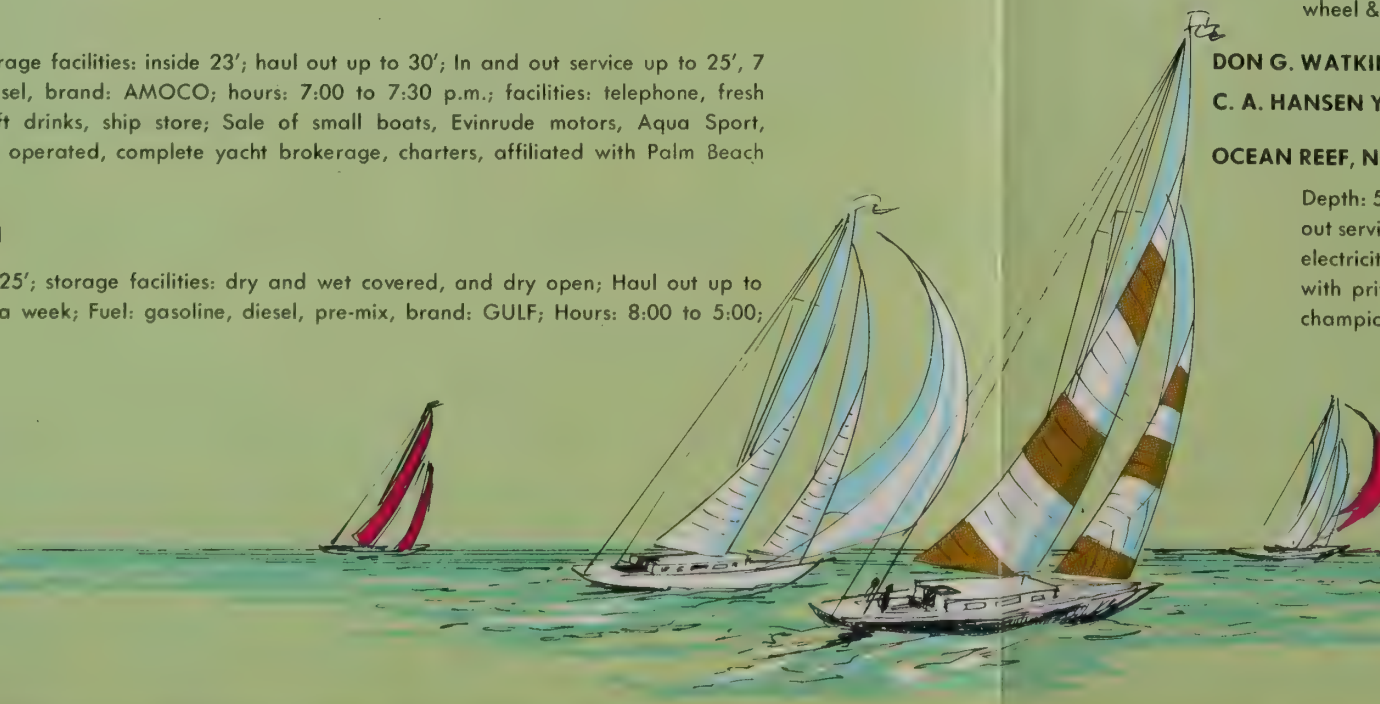
Depth: 8' storage facilities: 350 to 400 boats; haul out up to 100'; In and out service; 5½ days a week; Fuel: gasoline, diesel, brand, PHILLIPS 66; Hours: 8:00 to 4:30; facilities: telephone, fresh water, electricity, toilets, showers, ice, bottled gas, laundry. On premises: brokerage department, marine electronics, refrigeration repairs, wheel & shaft shop, canvas shop, same location for 50 years.

DON G. WATKINS, YACHT BROKER, MIAMI

C. A. HANSEN YACHT INSURANCE, MIAMI

OCEAN REEF, NORTH KEY LARGO

Depth: 5' at MLW; 90 berths up to 135'; storage facilities: machine shop and storage; haul out up to 70'; In and out service: 7 days a week; Fuel: gasoline, brand: GULF, diesel; 24 hour service. Facilities: telephone, fresh water, electricity, toilets, showers, ice, bottled gas, laundry. All accommodations deluxe. Club accommodations each with private ocean view balcony. Kitchenette villas accommodating from 2 to 6. Dockside yachters, 18 hole championship golf course, and all weather tennis courts. Barber shop & beauty salon.





Skippered by designer-builder Bill Soverel, the powerful racing-cruising Soverel 38, a victor in five races, runs before the wind. She is designed to sleep seven.



AND THE BAHAMAS

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HOPKINS MARINE HARDWARE, WEST PALM BEACH

J. B. HARGRAVE, NAVAL ARCHITECT, WEST PALM BEACH

HALSEY & GRIFFITH, WEST PALM BEACH

GENE SYKES ELECTRONICS, WEST PALM BEACH

TILFORD FLYING SERVICE, WEST PALM BEACH

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Breakfast room of yacht *Ottelia*, owned by Arthur Schaupeter of Detroit and Fort Lauderdale, stresses walnut and turquoise. Interiors are by J. Peter Stringer, N.S.I.D. of Millicent Gorman, Inc. (Decoulos photo)



Marla II is a Hatteras 41-foot convertible cruiser which is owned by Dexter D. Coffin of Suffield, Connecticut.





Main salon of *Ottelia* has special wood turnings, custom carpet, and furniture by Craftsman's Village, designed by J. P. Stringer of Gorman, Inc. (Decoulos)



Miss Hollywood III, 75-foot Trumpy-built yacht is owned by Mrs. Eleanor Hansberry, creator of Hollywood Bread.





The *Sea Ranger* is a 64-foot fiberglass sport fisherman designed by J. B. Hargrave Naval Architects Inc.



The luxurious yacht *Southern Breeze*, seen here in Monte Carlo harbor, is owned by Mr. and Mrs. Augustus Newman.



Owner's stateroom of the Hargrave 64-footer features space, drawers under berths, lighting. (Martin Gross photo)



Bathroom of the Hargrave 64-foot sport fisherman has shower, vanity, indirect lighting over the mirror. (Gross)





Familiar to Palm Beach
is *Curlew III*, ocean-
going ketch which
was owned by the late
D. C. Elwood of Houston.





Recently launched at Lantana Boatyard, 69-foot Ranger is the largest aluminum yacht ever built in Florida.



Japanese-built Momiji, 63-foot laminated mahogany fisherman is said to have 30-knot speed in rough waters.



Peter Revson of Park Avenue, New York, owns this 34-foot Hatteras fiberglass convertible, Revson.



Principals of Feadship of North America Inc. and of Holland confer. From left are Lionel Beakbane, Arthur Wirtz, Ir F. de Voogt and John Van Lent, finalizing plans for Feadship yachts.



A painting by noted marine artist Jack Gray shows the *Osprey*, a cruiser designed by Dan McCarthy.

Mr. and Mrs. George Frank relax aboard the *Sea Chest*, owned by Grace Frank estate. (Kaye)





Owned by Jay V. Wilcox of Kansas City, this 72-foot yacht *Koala* was designed with aluminum construction by Hargrave.



Golden Girl, a 68-foot custom Annapolis twin diesel cruiser from Bertram is owned by Henry G. Warrington, Palm Beach. She has three double staterooms.





The galley of the *Koala* is complete electric kitchen. In addition to refrigerator it has five cu. ft. freezer. Another 14 cu. ft. freezer is located in the storeroom. (Photographs of the *Koala* are by Alex Pfotenhauer.)



Spacious afterdeck of *Koala*, opening from lounge, is protected by sliding windows. Main deck is Burma teak.

The lounge of the *Irmay IV* makes use of woods and paneling. She was built for a Palm Beach resident.



Specially designed for southern waters, the Soverel 28 is fast, sturdy, and features full headroom.





The 84-foot *Irmay IV*, of steel construction, was built in Holland by De Vries Leutsch. (Photos by Morris Rosenfeld)



Bennett S. Chapple of Pittsburgh lives aboard the *Joy III* during the Palm Beach season; home port: Brazilian Dock.





William Kelsey family
is joined by Robert
Stevens, center,
for a day aboard a
catamaran. (Duncan photo)

Experimental 111-foot
Q.E.D. designed by
Fokker in 1938
inspired bow design of
C.M.Y. catamarans.



His AND Her Business

By CAROL WESTLAKE

The sea, from time immemorial an almost-exclusive domain of adventurous males, has in the Twentieth Century become increasingly the happy habitat of women. The lady sailor, the lady angler, the lady-of-the-yacht — all are completely at home on the sea.

So it should come as no great surprise that ladies are joining their men-folks in making the sea not just a pleasurable pastime, but also a lively and fascinating field of business.

Two Fort Lauderdale couples exemplify the husband-and-wife boating-business team trend.

Mr. and Mrs. William E. Kelsey Jr. are making maritime history: they're building in Lauderdale the largest ocean-going catamaran motor yachts ever to come down the ways.

Mr. and Mrs. Bert Ammons jointly own and operate one of the world's largest marine air-conditioning and electrical firms. Among their current projects is installation of air-conditioning, heat and generators, in the revolutionary "cat."

History fails to tell us whether the originators of the catamaran fifty thousand years ago took their wives along. Probably not, since their missions were usually warlike. It was the Peloponians who discovered that two hulls were faster, safer, and better than one when they speedily sailed their *proas* across thousands of miles of open South Seas waters to make war on other islands.

But the Kelseys' modern-day version of the twin-hull vessel is indeed a favorite with the ladies, because it goes to sea at a cruising speed of twenty knots without yawing, broaching, or pounding. "There's just no sickening roll, *ever!*" says one distaff enthusiast.

"And look at space!" she continues, surveying her livingroom-size salon and bedroom-size staterooms, provided by the extra-wide beam of her all fiberglass "cat."

"Forgive the expression, but with me it's a catamaran two to one," she laughs.

Bill Kelsey, who heads up Catama-



YOUR
HOST
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PALM
BEACHES



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SHOP, PRIVATE COVERED
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ARE ONLY A FEW OF THE
REASONS WHY OUR GUESTS
RETURN TIME AFTER TIME.

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- ★ Dockside power & water
- ★ 24 hour service-weather reports
- ★ Close to banking, shopping & medical facilities



An artist's rendering shows the new 65-foot oceangoing catamaran motor yacht which is under construction. This catamaran has unusual stability and speed, even in rough waters; offers house-size living at sea.

ran Motor Yachts, Inc., knows this. "In today's market, to a large extent women make the final decision on the family yacht purchase," he says. Which explains to some extent wife Jan's important role in the family business.

Bill had his first boat when he was a salty eight-year-old knocking around Long Island Sound on "a waterlogged rowboat with a beach umbrella for a sail."

His successful years as president of Desks of America, Inc. — a firm manufacturing school furniture in plants in Connecticut and Pennsylvania — did not for a minute dim his love of the big blue, and on Hallowe'en Eve, 1963, the family's future changed course when they visited Fort Lauderdale aboard their *Thunderhead IV* with sons William III and Jonathan, and daughters Marsha and Sue aboard.

They thought they'd retired to Florida to take it easy. They've done anything but.

Searching for something new in the field of yachting, Bill Kelsey recalled the catamaran sailing craft of Hawaii, and the tremendous speeds they achieved even in roughest seas.

"They're the fastest sailing vessels in the world," he says. "I decided the hull configuration could be applied to modern-day motor yachts, achieving great speed with considerably less horsepower. I found that great strength could be built into the twin hulls by molding them of fiberglass into one unit."

The first oceangoing motor-powered catamaran was built in Wisconsin and delivered to the Kelseys in Fort Lauderdale about a year ago. Interest was immediate and great. Their very first order was for a 65-footer for delivery in November of this year.

But icing-in would prevent water-route delivery — and beam-width would preclude highway or rail shipment. So the Kelseys decided to build their own version in "the yachting capital of the world."

In the cavernous building where their "big cat" is shaping up, the Kelseys keep an interested eye on the crew of seven craftsmen who will have each put in forty hours a week for six months before the rather astonishing building feat is accomplished.

Unlike any other vessels, the boat now being custom-built for Mr. and Mrs. Carleton S. Smith is being constructed from the inside out.

The hull, sixty-five feet long and twenty-two feet wide, and the cabin structure are being built upside down of cellulose non-sinkable construction. The fiberglass inner and outer skins plus the 100% flotation fire retardant core is two and three-eighths inches thick.

The man responsible for "lofting" the vessel looks up from the great plywood mockup.

How will he remove the wooden frame when the fiberglass is in place?

"We have to turn her over first," says Robert Stevens, who is in charge of building the boat. "That will take two derricks," explains the Kelseys' associate who knows a thing or two about both building and handling ships.

Formerly an actor, whose specialty was aquatic roles, including occasionally doubling for Lloyd Bridges, Bob Stevens worked on the construction of the replica of the *Bounty* for the Marlon Brando film.

Stevens was the man who skippered her from Canada to Tahiti on a voyage almost as perilous as the original. "We had a fire at sea — in the engine com-

partment where 20,000 gallons of diesel fuel were stored," he recalls. "We were lucky; got it under control. She carried 10,000 yards of sail. Quite a ship!"

Actor-Captain Stevens joined the Kelseys in Fort Lauderdale after first visiting here with fellow-actor Gig Young to pick up a boat and take her to California.

"I couldn't stop thinking about this unbelievable Florida weather. So I came back."

Another Kelsey associate is Earl Dodge, the "big cat's" designer. N.J. Margaritis is vice president of the ship-building firm. Marine consultant and surveyor Roger C. DeCoste rounds out the management team.

Jan Kelsey, who first met her husband in dancing school at age twelve, is secretary-treasurer. She divides her time between their waterfront home and the Catamaran Motor Yachts office at Chevron Harbor on the Intracoastal.

At office and at home, the Kelseys talk boat. In their Florida room is Bill's auxiliary desk. Jan's drawing board is next to her easel. The walls convey her considerable talent for painting.

When does this mother of four, hostess, business partner and weekend sailor

(Continued on page 95)



Secretary-Treasurer Connie and President Bert Ammons of the Marinaire Corp. stand beside their Cessna which they land near home on Andros Island. Plane is used for business hops in Florida and the islands.

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palm beach yacht sales

By ROBERT STEWART

Photos by Edward H. Hipple



A Jewel For Hire

Her name is *Tiara* and, in keeping with it, she's known among yachtsmen as "the crown jewel of the Caribbean," — a snow-white ketch, graceful as a swallow.

The motor-sailer plies as a charter vessel between Maine and the Virgin Islands, St. Thomas being her southern home port. She carries parties of four to six persons in luxurious comfort.

Builder and owner of the sleek ketch is Col. Tom Matlack of Palm Beach, who is the manager of the Richard Bertram resort office. Matlack and his son Mike, with the occasional aid and advice of a seasoned Nova Scotia seaman and boat builder, Earl Erving, finished the 63-foot craft in three years in their spare time — quite an accomplishment.

The *Tiara* is one of the few boats ever designed and built specifically for the charter business, and in designing it and building it, Matlack took this into consideration. The result is a happy mating of power and sail, which makes it the perfect charter boat.

Although *Tiara* is his first attempt at boat-building, the owner-builder is an old hand at skippering and prior to his present ketch he owned the 63-foot yacht *Alcibiades*, which has been a fixture around Palm Beach.

It was during a family cruise on the *Alcibiades* in the Bahamas that Matlack met Richard Bertram and asked him for advice on selling the boat. Bertram suggested chartering the vessel out of Nassau, with the result Matlack suddenly found himself in the chartering business.

Prominent persons who have chartered the *Tiara* have sent Matlack testimonial letters expressing the pleasure they experienced during their charter trips in northern waters as well as in the West Indies.

The professional charter captain took a design by Edwin H. Mairs of Miami, increasing the scale of the boat before beginning to build it.

"In her design, we attempted to recapture the character and beauty of the older sailing vessels while incorporating modern ideas," said Matlack, with pardonable pride, "and I think we have succeeded."

Main features of the trim craft are: two well-ventilated staterooms, each having two berths, two large port lights, lockers, large drawers, vanity, seat with stowage area and a bookcase; an unusually large and uncluttered deck area, together with a spacious salon for entertainment and leisure.

(Continued on page 115)



The 63-foot ketch
Tiara was built by Col.
Tom Matlack specifically
for charter. She runs
from Maine to Caribbean.

The 1969 boat show at West Palm Beach Auditorium will offer a cross-section of craft from yachts to fishing prams.

Along with boats King Enterprises will bring entertainment to the January show to be held in Palm Beach area.



A Boat Show For Palm Beach



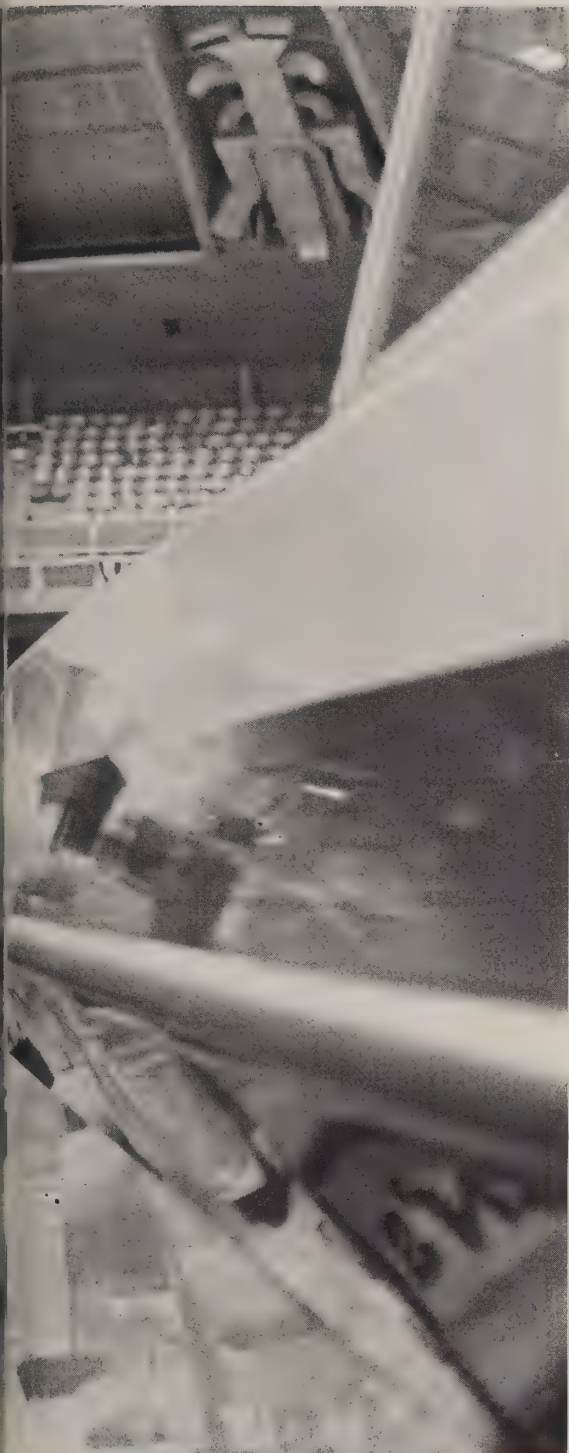
Palm Beach—the yachtmen's paradise — is first in the county: first in the annual barrage of winter boat shows.

In fact, Palm Beach will be weeks ahead in seeing the new lines and models for boats, yachts and outdoors equipment for 1969 season.

The place will be the West Palm Beach Auditorium January 9-12 when William King Enterprises brings the annual West Palm Beach Boat and Sports Shows to this area.

King likes to be first in his efforts, both in boat shows and his many other sports activities. "Having the first show means you have to give a good accounting of yourself," King said. "We mean to have something for everyone . . . the entire family."

King said the show at the local audi-



Linda Parsons shows decorated sailor caps which will be among accessories to be shown at the boat show.

Stressing family enjoyment, West Palm Beach Boat Show will offer a stage performance every evening.



torium would show the "very large" yachts as well as the newest in fresh water fishing prams. The theme of the 1969 show will be aimed at "Fun in the Outdoors."

The King outdoor and boat shows stress family enjoyment and this year, the Louisville, Ky., entrepreneur will follow that line. A stage show is slated for once each evening with a circus motif that King says is "to give the entire family a break from walking around. We want even the small children to have fun."

King, who is president of Louisville Downs, also produces boat shows in Louisville and Mobile, Alabama.

King said this year's show will be at least twice as large as the first show held last season.



There is great interest in racing craft in southern waters, and boats of this type will be seen at the annual West Palm Beach Boat and Sports Show, which will be held January 9 through 12. (Acme Photo Service)



John MacPhee goes full speed ahead for a day's fishing aboard his 50-foot Hatteras Convertible. He is owner of dealership Hatteras of Lauderdale. (Peter Barlow)



By BETTY R. RAVESON

The Lap-Lap-Lap Of Luxury



An atmosphere of warmth is achieved with muted colors in the main salon of this Hatteras 50-footer. Interior was planned and executed by Doris Stroupe Slane.

Many are the sleek yachts that loll dockside, cruise the waterways or the deep blue ... but few there are (on a production line basis) as well known for their symmetry of seaworthiness, comforts of home and overall design as the actual "baby" of the rough water fleet — the Hatteras.

This deep sea cradle of comfort was born only nine years ago ... in a storm off Cape Hatteras, North Carolina, while a group of sportsfishermen, members of the Hatteras Marlin Club, were riding out a small-craft warning.

"Boys, what we need is a Hatteras boat for this stinking Hatteras weather ... a big boat of fiberglass. I bet I could build one better than any we've got now," said the late Willis H. Slane, Jr.

The then-president of the well-known Slane Hosiery Mills was challenged by loud laughter of his friends aboard and then and there Mr. Slane's way of life was changed.

Returning to High Point, North Carolina, (known as "Hosiery and Furnitureland, U.S.A.") he took a cram course in boat building, conferred with

fiberglass experts and started to run production analyses.

More important, he gathered together 20 High Point businessmen who "could afford to lose \$10,000 each." Then he commissioned one of the world's leading boat designers, Palm Beach's own J.B. (Jack) Hargrave, to execute the design he had in mind. And to this day Naval Architect Hargrave designs each one of the 11 Hatteras contributions to boating.

Mr. Slane recruited the 1959 Nassau race winner Don A. Moore.



On North Carolina seacoast two Hatteras cruisers are tied up side by side. Hatteras was first builder to promote fiberglass construction in yachts from 28 to 50 feet.

“ . . . he was challenged by loud laughter . . . ”



The Richard McCulloch Jones family of Key Biscayne, Florida, ready their twin diesel 41-foot Hatteras Convertible for a trip to "Expo '67" in Montreal last summer.

... a pioneer fiberglass boat builder and yachting cook par excellence. In late October '59 these two, with the aid of a single laborer, built the first Hatteras that was launched at Moorehead City, N.C., in March 1960.

Sales for that year totalled \$330,000 and by '63 catapulted to \$4-million with a steady increase through 1966 when sales reached \$10.5-million; \$11.5-million last year.

Interesting to note that in High Point, N.C., one of the world's largest centers of fine furniture manufacturing, Hatteras Yachts were born ... their sprawling office and main manufacturing facilities at 2200 Kivett Drive occupying some 150,000 square feet of floor space. Their product is noted for the comforts of home afloat, as well as safety at sea.

On May 14th of this year, Hatteras Yachts made international headlines when they merged with North American Rockwell, one of the largest corporations in the United States.

North American Aviation and Rockwell Standards are heavy in space age get-up-and-go. For example, they created the Mustang P-51 used in World War II, the Sabre Jet, the Apollo Missile, and automotive parts of all sorts. This is their first venture into yachting circles.

Today, Hatteras Yachts are a division of an industrial and marine division of North American Rockwell of which Willard (Al) F. Rockwell, Jr. is chairman of the board; J. L. Atwood is president; the headquarters at El Segundo, California.

To set the record straight (and this seems to be of great interest to yachting circles who missed the news story when it broke in May) ... Robert Anderson is president of the Commercial Products Group of Hatteras Yacht Company, now officially known as Hatteras Yacht Division, North American Rockwell.

Tall, handsome, bespectacled David R. Parker, Jr. of High Point is the president of Hatteras and has been for three years. He was the first shareowner and one of the original directors. He commutes between High Point and the new facility at New Bern, N.C., that faces the Neuse River, providing easy access to the Inland Waterway and on to the Atlantic Ocean.

J. L. Bull, Jr. is vice president-finance; C. L. Everhart, plant manager.



Hatteras builders have taken the galleys out of boats and replaced them with electric kitchens. Shown here is "kitchen" of 50-foot motor yacht, recently built, with its full-size appliances and conveniences.

W. L. ("Dub") Hosler . . . well-known in the Miami-Fort Lauderdale-Palm Beach area (still has a home in Miami and a former Coral Ridge Yacht Club member) . . . is the ever-alert director of marketing.

George M. Irvine, Jr. is executive vice president, hails from Greenwich, Conn. He now calls Sedgefield, N.C., near High Point, home. At this point, George is all wrapped up in Hatteras' latest project . . . a 74-foot trawler, designed for commercial shrimp fishing and a-building at New Bern. It will go on the market in January. Come winter, George is a familiar figure in Hobe Sound-Palm Beach social circles.

Don A. Mucklow is vice president of the engineering division. It was he who built the first Hatteras with Mr. Slane. Leon Smith is the New Bern manager.

The feminine touch is provided by Doris Stroupe Slane, (the widow of the company's first president, Willis H. Slane, Jr.) who is president of Skipper's Choice, Inc., who create the interior decoration on all Hatteras yachts.

It's a young concern with young ideas, Hatteras . . . no custom built boats. "We are strictly manufacturers of yachts, not boat builders," "Dub" Hosler grins.

One stop shopping.

When it's time to outfit your boat, all you need to know is *Marinaire*.

Remember that name, and you're on to good people to deal with.

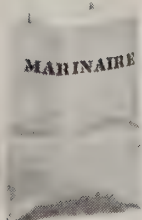
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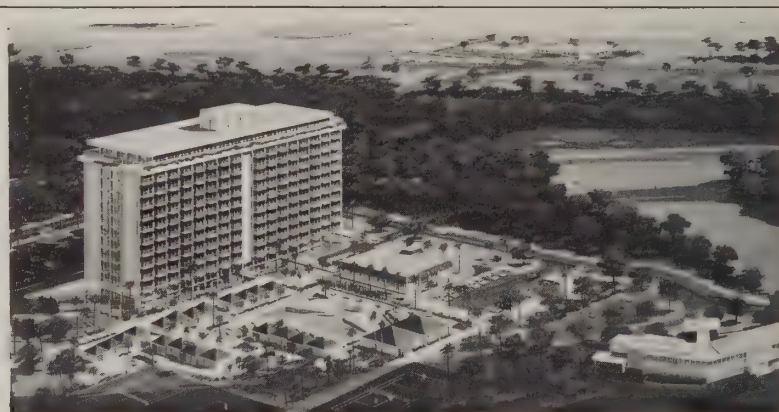
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Renowned in his field, Jack Hargrave is the designer of the first Hatteras which was constructed in 1959.

"We feature more space, more privacy than comparable boats of the size. Hatteras and fiberglass are synonymous," he says. "We were the first to promote fiberglass in large yachts (28 to 50 feet). Now, plans for next year,

hopefully, call for ones to 70-feet."

Hatteras is concerned with speed. Most models will cruise at 20 miles per hour and the most popular model is the 41-foot Convertible designed for entertaining and family fun, "but it converts to a sports fisherman with exceptional speed, maneuverability and seaworthiness," according to Mr. Hosler.

It is rather unique for men of the sea to cater to feminine taste, but it was Hatteras who turned the traditional "galley" into an all-electric kitchen, and the "head" into a luxurious bathroom, all in deference to the seagoing distaff side.

In fact, standard equipment on the 50-foot Hatteras motor yacht includes a dishwasher, garbage disposal and not only a 7 cubic foot refrigerator, but a similar sized freezer.

Even the wooden walled interiors are slanted woman-wise. Most recent paneling is Rhodesian teak, but Philippine Mahogany is still used.

All furniture is optional on Hatteras yachts, but Castro Convertibles Hi-Lo table . . . a handsome cocktail model that raises to accommodate eight at meal-time . . . "go on almost every boat," according to Mr. Hosler.

Hatteras builds their own dinettes



President of Hatteras Yachts, David R. Parker Jr., was an original shareowner and director of company.

and cabinets. All the built-in bunks are made at High Point and the concern makes its own mattresses.

"Seems we've opened a whole new vista in boating," the director of mar-

(Continued on page 98)



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Cruise armada leaves
for Bahamas through
Palm Beach Inlet,
escorted by Chief Coulson
of the Coast Guard.

Photos by Bob Davidoff



Log of the Spencer Armada

By ROBERT STEWART

Under a slight overcast to the eastward, an armada of 29 power cruisers, ranging in over-all length from 28 to 55 feet, headed for the Palm Beach Inlet at 0630 hours on Friday, June 28, bound for the Bahamas.

It was the second Spencer Boat Company Island Cruise for 1968, one of the two popular annual boating events of the Palm Beach area, and many preparations had been made prior to the actual time of departure.

The 29 craft had rendezvoused off the Spencer Boat docks in Lake Worth, ready and waiting for the signal which would mark the beginning of an adventurous eleven days on the high seas and in the tropical waters of the Bahama Islands. Boats from seven states and from Abaco, Bahamas, made up the seafaring group.

Mel Spencer, his son Mike (a sea-

soned mariner of nine years) and Bob Patten, formed the crew of the *Dianne*, Spencer's 35-foot Chris Craft sea skiff, the cruise leader, as the boats headed out of the Palm Beach Inlet at 0645 hours.

The close-knit group of three columns was escorted through the inlet by Chief Rex Coulson in the 40-foot Coast Guard rescue boat. Once through the inlet, the escort boat signaled good-bye and the boats broke formation, taking up a comfortable position.

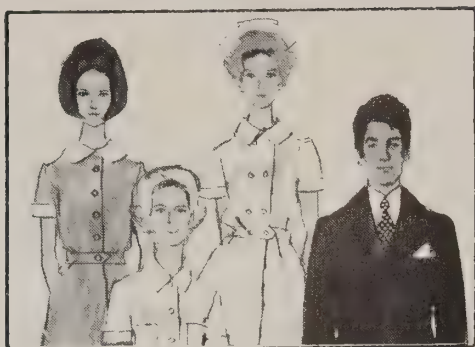
The armada pulled into the Jack Tar Marina at the estimated time of arrival (ETA) of 1300 hours (1:00 p.m.) In two-and-a-half hours' time all of the 29 boats had been secured and cleared by the local customs officials, and had obtained a transire to permit further island-hopping without again being required to clear customs.



Dock at Spencer
boatyard is busy spot
as boats are made
ready for the
twelve-day cruise.



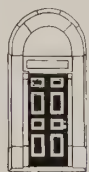
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Mel Spencer surveys the scene from his 35-foot sea skiff *Dianne* before the "armada" takes off from the Spencer docks in Lake Worth. His nine-year-old son, Mike, a seasoned mariner, completed the two-man crew.

The cruising group was treated to a complimentary Rum Swizzle Party on the lawn at the marina by the Grand Bahama Hotel management.

Saturday, June 29, was a "rest day" to allow the ocean travelers to refill fuel and water tanks for departure on the following morning. Bob Lovett, chief mechanic of the cruise, had a busy day correcting minor problems.

A number of the cruise members went swimming along the beaches, fishing offshore, diving for conch or skin-diving in the famous clear waters off the banks north of Grand Bahama.

The feature of the Sunday morning, after all the boats had left the harbor, was the single-file parade of the cruisers through the narrow, treacherous, unmarked channels on toward the banks at Indian Cay. Two more craft, a 34-foot Hatteras and a 38-foot Bertram, joined the cruise as it left the harbor.

After crossing the shallow banks, the armada increased its speed to 15 knots and proceeded on to Little Sale Cay where it anchored on the lee side of the cay to have lunch and a swim. At 1630 hours the boats had completed the 27-mile run to Allans Cay.

Activities during this overnight stop included a visit to the U. S. Missile Tracking Station, swimming, fishing and exploring the islands, under clear.

Seafood gourmets who took part in the cruise were in their seventh heaven upon arrival at Powell Cay where the members of the cruise docked for Monday night, July 1. The cay is an uninhabited island just off the northeast tip of Great Abaco, and is about one-and-a-half miles long and one-quarter of a mile in width.

Following a day of beachcombing and exploring the shallow bays along the south and east shores, the *Dianne* and crew went around the north end of the island through the coral heads where fresh yellowtail and grouper abound. At the evening cookout the meals consisted of various delicacies which included fresh yellowtail, hush puppies and grits, preceded by fresh conch salad.

The July 4 holiday was spent in making a side trip from Treasure Cay along the eastern shore of Great Abaco and on to Man-Of-War Cay. On the side trip the group doubled up with only 12 boats of the armada making the trip. There they visited the Edwin Albury boatyard where three boats were under construction.

After making other side-trips to Hopetown Harbour and Green Turtle Key, the 12 boats headed back for Treasure Cay to pick up the rest of the fleet.

On Saturday, July 6, at 0800 hours the 31 craft set their bows for home, almost immediately running into intermittent squalls and strong southwesterly winds. As the boats, strung out for two-and-a-half miles, began to turn in behind Crab Cay, they were hit by a heavy squall which passed shortly, and the group proceeded to Anchorage where a two-hour stop was planned before going on to Great Sale Cay to anchor for the night. What happened then is told by Mel Spencer, in the lead boat.

"In a few minutes we were hit by a severe squall, bringing a blinding rain, and winds up to 55 knots. Our visibility was cut from one mile to less than 100 feet. Fortunately, we were securely anchored, but as an extra precaution we fired up both engines and idled them in

forward gear to take the strain from our anchor rope."

Spencer said the wind howled and radio communication was cut off from the other boats in the group. Only four or five of the other boats were visible.

"In about 15 minutes the worst was over, and the wind had dropped to about 30 knots. As the rain ceased and visibility became clearer we saw one of our cruisers, a 40-foot fiberglass power catamaran, owned by Mr. and Mrs. Jim Hempen of Boynton Beach, pounding heavily on the rocky shore of Crab Cay."

Spencer said he lifted anchor and steered to a position upwind of the stricken vessel. Here he dropped anchor and let out its line until his boat was within 200 feet of the helpless cruiser. He then floated a life jacket with a long line back to where one of the members of the helpless boat could swim out and bend the anchor line to the *Dianne's* tow line.

"We proceeded to take a strain on the tow line, shortening our anchor line as we moved forward to keep our bow from falling off in this short heavy sea. In less than five minutes, towing and straining, we had our charge free of the beach. Upon a later inspection for damage, we found the tough fiberglass hull sustained no more than a number of scratches."

The same day the operation was repeated, this time the victim was the *Salty Dawg* owned by Mr. and Mrs. Joe Thompson, with no major damage resulting.

Other problems experienced during the return trip included the loss of two engines on one of the boats through mechanical failures.

"... conch fritters and fresh seafood"

The only tragedy of the trip took place when young John Hansen, son-in-law of Joseph I. O'Neill, who had been anxious to get home, requested a ride with Bob Warfield of Palm Beach in his private plane. The story, of course, is now old news—Warfield and Hansen have never been heard from since. The plane, with passengers, is presumed to have gone down in the ocean.

By 1400 hours on Tuesday, July 9, the armada was entering Palm Beach Inlet and proceeding to Spencer's Boat Company docks for Custom's clearance. So ended the 1968 Spencer Boat Cruise odyssey.



IF YOU DON'T KNOW ANYTHING about hard maples, you might wonder how we keep a supply for gentling Jack Daniel's.

You see, every drop of Jack Daniel's seeps through ten feet of hard maple charcoal before it's barreled to age. That calls for plenty of hard maple. But fortunately, hard maples reseed themselves. And for every one we use, another comes along to take its place. After a sip of our whiskey, we believe, you'll be glad nature has a way of taking care of the hard maples. And that here in the Hollow there'll always be a supply for charcoal mellowing Jack Daniel's.



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MELLOWED

DROP

BY DROP

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Salmon and cheese Poor Boys make a hit with young sailors. They are very easy to make, as almost every ingredient in the crusty loaf sandwiches comes from cans.

Food afloat need never be dull and uninteresting. Granted, cooking facilities are frequently limited and a well-stocked pantry may be an impossible dream, but look at these limitations as a challenge. Add a dash of imagination to your meal planning, and you will discover that KP duty can be fun!

Fish from the briny deep is even more delicious with a tasty sauce. One-dish dinners can have all the bountiful goodness of a shoreside dish, though most of the ingredients come from cans. And hearty, hot open-face sandwiches served on crisp buns will often satisfy young tars better than an elaborate meal. How to do all this in a tiny galley, with a deep pot and a skillet and a two-burner stove?

Simple! Lay in a supply of canned soup. Now with condensed cream of chicken soup, you can whip up a short-cut Bechamel Sauce to serve over chicken, fish or vegetables. Or a curry sauce, as fiery as you like, to add flavor excitement to hard-cooked eggs, shrimp, crab meat, or diced cooked chicken. Canned beef gravy, tarragon vinegar and parsley add up to an Estragon Sauce to serve with meat or chicken. And with grated cheese, white wine and our faithful cream of chicken soup, you may prepare a delicious modern Mornay sauce to dress up fish, vegetables or eggs.

Cream of Mushroom Soup makes a tasty Sherry Newburg Sauce, combined with sherry, light cream, egg and nutmeg. You can even make a sophisticated sweet and sour sauce with consomme (canned, of course), vinegar, onion, raisins, lemon, brown sugar, allspice, bay leaf, cayenne and ginger snaps!

That is only the beginning. Cheese soup makes a delicious base for macaroni dishes; it gives new zest to chicken a la king. And dozens of uses can be found for canned beef gravy, chicken broth, cream of mushroom soup, beef bouillon, tomato soup or cream of celery soup.

One of the world's greatest dishes, the famous stew of Marseilles — Bouillabaisse — can be built on canned consomme. The final product is genuine gourmet fare. So this is a recipe that should be in every seagoing cook's collection. The famous stew was created by natives of France to make use of the flavorless and bony fish of the Mediterranean, and we can actually improve on the magical flavor by using our own good fish from ocean or river. The original recipe called for twelve different kinds of fish.

The gentle Thackeray sang the praises of Bouillabaisse some hundred years ago in these lines:

This Bouillabaisse a noble dish is —
A sort of soup, or broth, or brew,



By LOWIS CARLTON

Soup-er Galley Fare



If there's a gal in the galley she will applaud this one-dish dinner, Commodore's Creamy Macaroni and Ham. Perfect to serve on a small cruiser, it is good with garlic French bread and a crisp green salad.



The costume in dimensional herringbone, 100% Dacron Polyester. Short sleeved dress, fully lined coat. Both machine washable. Charcoal/White

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In that one dish of Bouillabaisse.

Every seafood restaurant on the Mediterranean has its own version of the classic, but my favorite comes from a tiny spot on the Genoa waterfront. Here is my adaptation of the Genoa recipe:

Take about three pounds of any coarse fish; remove fins and tail, cut fish into chunks, drop into a big saucepan and cover with at least one quart of cold water mixed with one quart of canned

need add is a green salad, a bit of soft cheese, fruit, and a chilled bottle of Reisling, Chablis or Pouilly sec. Use a fork and a spoon, alternately, when eating the Bouillabaisse, and provide a small dish for bones. The bread, of course, should be crisp-crustured French loaves, cut in generous slices.

See what heights a simple canned bouillon can attain! And this is only one example of using soup to create gourmet fare, or — if your taste directs — simple, satisfying dishes. Here are a few choice ways to start with a can of soup and arrive at seagoing sauces, stews, chowders and sandwiches:

MUSHROOM FISH SAUCE

One 10½-oz. can condensed cream of

*“ . . . using soup to create gourmet fare
or for simple, satisfying dishes . . . ”*

bouillon. Split the fish heads open and add; the gelatinous matter adds to the consistency of the stock. Place pot on a low fire and bring to a slow simmer, and take care that it *never boils*. The very name of the dish gives this warning — bouille baisse means low boil.

Meanwhile, mix together half a pound of onions, two peeled and seeded tomatoes, two shallots, a clove of garlic and a head of fennel. Chop well and fry until golden brown in generous amount of fresh olive oil. Pour into the stock pot, and season with one-half teaspoonful of powdered sweet pepper, a bay leaf, a clove, ½ teaspoon of thyme, grated peel of half an orange (or ½ teaspoon dried grated orange peel), salt and plenty of freshly ground pepper. Simmer — again, do not boil — until the fish starts to come off the bones. Immediately, toss in a half teaspoonful of saffron and simmer five minutes.

Remove the stew from the heat and press ingredients through a colander with a wooden spoon; add to the liquid. Take the liquid, cool, and place in it your fresh, cut-up fish (solid-fleshed, not too bony), and simmer until tender but not falling apart. For the piece de resistance, drop in two lobster tails, one cup crab meat flakes, a dozen oysters and shrimp, just before the fish is thoroughly cooked. Again, never let it boil!

Place a slice of fried bread in each soup bowl, top with a piece of cooked fish. Thicken the soup with a very little cornstarch, reheat and pour over the fish and bread. Sprinkle with chopped parsley. Voila! Food for the gods! All you

mushroom soup; ⅓ to ½ cup milk; 1½ teaspoons dried dill leaves OR 1½ teaspoons lemon juice OR 1½ teaspoons prepared mustard.

In saucepan, blend soup, milk and dill, or lemon juice or mustard. Simmer about 2 minutes to blend flavors. Makes enough sauce for one-pound fish. (Serve over pan-broiled fish fillets and serve with parsleyed potatoes, cucumber-tomato salad, applesauce with dates and cup cakes.)

FRANKFURTER CHOWDER

One 10¾ oz. can condensed vegetable bean soup; one 11¼ oz. can condensed green pea soup; 1½ soup cans water; ½ pound frankfurters cut in ½-inch slices.

In saucepan, blend soups, gradually stir in water. Add frankfurters. Heat; stirring now and then. Simmer a few minutes to blend flavors. Makes 4 to 5 servings. (Serve with pilot biscuits, citrus salad, coconut macaroons, beverage.)

HAM IN CHAMPAGNE SAUCE

One 3-lb. canned ham; 1 tablespoon cornstarch; ¼ cup water; 1 cup hot canned consomme or chicken broth; 3 tablespoons lemon juice; 1 cup champagne; green seedless grapes.

Slice ham in ½-inch thick slices. Meanwhile, make sauce by mixing cornstarch in water. Add consomme or both; pour into wide skillet and cook, stirring constantly, until clear and slightly thickened. Add lemon juice and champagne; bring to a boil. Reduce to low heat, add ham slices and heat 5 minutes. Serve garnished with green grapes. (Note: If



Skillet Chicken Stew, made with frozen chicken and mixed vegetables, makes a hearty dish to serve on the high seas. The sauce is made from canned cream of chicken soup, a very handy food to keep aboard ship.

desired, white wine may be used instead of champagne.)

COMMODORE'S CREAMY MACARONI AND HAM

One cup chopped cooked ham; $\frac{1}{4}$ cup chopped onion; 2 tablespoons chopped green pepper; 2 tablespoons butter; one 11-oz. can condensed Cheddar cheese soup; $\frac{1}{2}$ soup can milk; dash pepper; 3 cups cooked elbow macaroni.

In saucepan, cook ham, onion, and green pepper in butter until vegetables are tender. Blend in soup until smooth; gradually add milk and pepper. Add macaroni. Heat, stirring occasionally. Makes 6 to 8 servings.

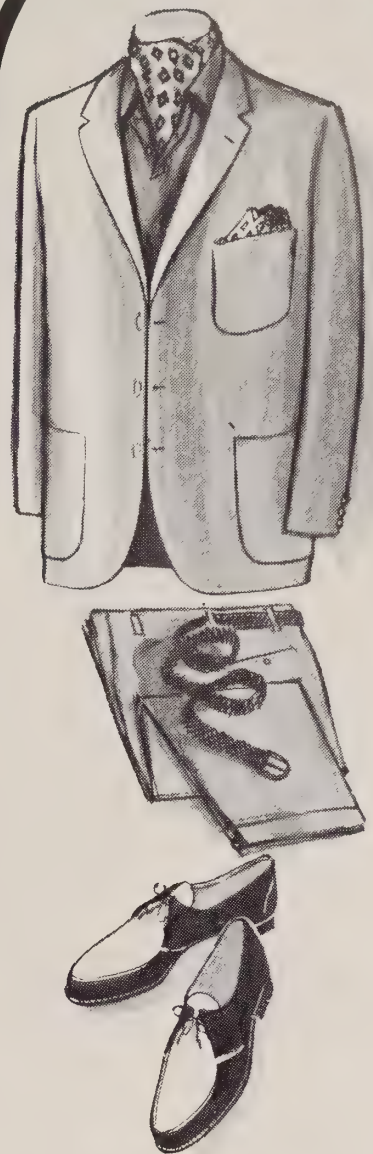
SKILLET CHICKEN STEW

Two pounds chicken parts or 2 packages (1 lb. each) frozen chicken parts; $\frac{1}{4}$ cup butter or margarine; one 10 $\frac{1}{2}$ -oz. can condensed cream of chicken soup; $\frac{1}{3}$ can water; 1 teaspoon instant minced onion; one 1-lb. can mixed vegetables, drained.

In skillet, brown chicken in butter. Stir in soup and water. Cover. Cook over low heat 40 minutes or until chicken is tender, stirring now and then. Add mixed vegetables; heat. (If desired, splash with $\frac{1}{4}$ cup of good sherry before serving.) Makes 4 to 6 servings. (Serve with instant rice, sliced tomatoes on let-

(Continued on page 123)

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Portrait of Gertrude Vanderbilt Whitney, founder of Whitney Museum of American Art, by Robert Henri, is from Mrs. G. Macculloch Miller collection. (Clements)

Whitney's All-American Art

By L. E. LEVICK

As the Whitney Museum of American Art prepared to hail the millionth visitor to its new "landmark" building this month, it was also beginning to recover from an embarrassment. And the art-minded public will be the gainer.

It was, to confound a cliché, an embarrassment of riches in reverse. Some 20 years ago, it seems, the New York museum cleaned house of paintings that today would be worth more than \$500,000. It reluctantly let go its collection of pre-20th century American art for \$150,000, because it needed funds to buy works by living U.S. artists. This was in the spirit of the museum's founder, socialite sculptor Gertrude Vanderbilt Whitney, whose primary aim when she opened her museum in 1931 was to foster young and unrecognized American talent.

But in recent years many U.S. painters of the 1800's have emerged from a half century of neglect or oblivion. Collectors and museums vie for the rediscovered art, new galleries spring up

to cater to the mounting demand, and prices keep going up. Amidst this boom, the Whitney finds itself with only about ten works of the 19th century, and dependent on benefactors to augment this meager collection. But slowly it is being augmented.

Meanwhile, the museum is doing the next best thing — perhaps the better thing. Even if it had the necessary purchase funds, it could not always find or afford the ideal example of a particular artist's work. But it can stage loan exhibitions, borrowing the finest available. That is what the Whitney will be doing for two years, with seven shows of 19th century American art scheduled, while it also continues to emphasize the latest modern developments. It inaugurated this historic series for the 1968-69 season with a full-scale exhibition of 47 works by John F. Kensett (1816-1872), a leader of the "second generation" of the Hudson River School, and scheduled the second through Dec. 16, a show dealing mainly with the graphic art, less well

known than his oils, of famed Winslow Homer (1836-1910).

Nevertheless, the Whitney still stresses its "tradition of concern for the living American artist," and a dedication to the belief that it "should always be open to the new, the young and the experimental."

Any museum, if it is to be outstanding, needs to develop a uniqueness of personality, and the Whitney appears to be achieving this, particularly vis-a-vis the three other New York giants.

The Museum of Modern Art covers the world, and many of its artists are already "old masters" of modernism. The Metropolitan Museum of Art embraces the centuries, going backward and forward in time to maintain its preeminence in all areas of art. The Guggenheim Museum has long since accepted the figurative, along with the non-objective modern art that was its foundation stone, and its most recent exhibition covered 3,000 years of pre-Columbian art.



Lake George was painted by John F. Kensett, dated 1869. Kensett, who died in 1872, was a leader of the "second generation" of the Hudson River School of painting.

That makes the Whitney the museum exclusively "of American art," the historical as well as the immediate, the traditional along with the strange and untested.

The museum's new director, John I. H. Baur, also points to two new important developments which are helping to foster the Whitney's sharpening image as a national institution; its countrywide talent hunt and its circulating exhibitions.

Being close to artists, does the museum discern a new direction in creative activity?

"There now seems to be no dominant trend in American art," says Mr. Baur. "Pop and Op are still going on and the minimal form of sculpture continues. There seems to be a kind of boiling of new ideas, rather than one kind of fashionable direction, and I think that's good."

What's cooking, or boiling, will be evident again when the Whitney's famed annual exhibition rolls around in mid-

December. This one will be devoted to sculpture, and the roundup of entries will result from the museum's national talent hunt, a reconnoitering of the U.S. art scene for original and fresh ideas, with field trips by Mr. Baur and three museum curators.

"It's a very promising program," says Mr. Baur. "I think we have found some promising artists."

Many artists eventually get to New York, or their work gets into Manhattan galleries. But the Whitney now doesn't depend, as it used to, on what comes to the big city. Its scouts act on tips from art dealers and collectors to supplement their own contacts, and they have discovered some out-of-town pools of talent that might never have trickled to New York.

After the hunts and the exhibitions, the Whitney, through purchase and gift, acquires some additions to its collection of 20th century American art, now numbering more than 3,000 paintings, sculpture, prints and drawings, and reputedly

the largest public collection of its kind.

Mr. Baur explains that the museum hopes "to give perspective" to all this art of the present century by creating "a small but qualitatively correct collection of historic American art."

While concerned with the present and future, Mr. Baur has notable ties with the historic area, including authorship of "American Painting in the 19th Century." He has been credited with rediscovering the long-lived painter John Quidor (1801-1881), whose works were exhibited at the Whitney late in 1965, and he also helped bring "on stage" again the 19th century American artists Eastman Johnson and Theodore Robinson while he was with the Brooklyn Museum before coming to the Whitney in 1952.

The Whitney's new public romance with 19th century American painting is understandable. This era is the spectacular "in" thing in art this season, though the cognoscenti got on the band wagon years ago. Significantly, the Public Edu-



Among the paintings to be shown at the Whitney during 1968-69 season stressing 19th century American art is this 1870 Kensett, *Storm Over Western Colorado*, on loan from the Toledo Museum of Art, Ohio.

cation Association, which has earned some accolades for its biennial, multiple-gallery benefit exhibitions, this year chose as its theme not modern art, as it did previously, but "The American Vision: Paintings 1825-75." Three prestige galleries — Knoedler, Hirschl & Adler,

and Paul Rosenberg — were selected to exhibit from Oct. 8 to Nov. 2, more than 100 paintings by nearly 70 U.S. artists, among them Kensett and other heroes of the Whitney's early Americana revival.

Following the Kensett and Homer

exhibitions, artists in the Whitney's two-year nostalgic series will include Rufus Porter, William Sidney Mount, Martin J. Heade, Thomas Cole, and the "magic realists" William M. Harnett, John F. Peto and John Haberle in a group presentation of the trompe-l'oeil school of "American Still Life Painting."

Lloyd Goodrich, who was Mr. Baur's predecessor and is now the Whitney's very active Advisory Director, has been deeply involved in the historic series. Five of the shows were organized by other institutions, but Mr. Goodrich has selected the Homer works (he is the author of a book on the artist) and has been consultant for three others of the five.

Twenty-three times since the original Whitney was opened in 1931, the museum has staged exhibitions of 18th and 19th century American art, Mr. Goodrich reminds us. "From its foundation," he says, "the Whitney has encouraged and subsidized research and publication in the historic field."

With a bow to the Metropolitan Museum (remember its director's dramatic and successful bid of \$2,300,000 for a Rembrandt at a Parke-Bernet auction?), the Whitney also goes in for some showmanship. It has staged pro-



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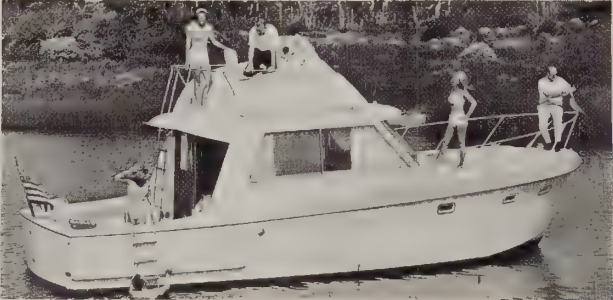
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vocative avant-garde shows, and its historic series also has built-in box-office appeal.

The Kensett show, aside from any intrinsic merit, also gained attention by its anachronistic look in the Whitney's modern-design galleries. The artist's poetic landscapes and darkish bosky scenes appeared orphaned in the white-walled aseptic atmosphere. Fortuitously, or perhaps by intent, the paintings were hung in two galleries with parquet flooring and a third that was carpeted. This was at least softer than the museum's stone floors which help remind one of the Castle of Chillon or other feudal chateaux. Despite the ancient Babylonian ancestry of the dark granite building's ziggurat design, its moat-like sculpture court also helps suggest a medieval fortress-like seat of a fief, with chosen sovereignty over the field of 20th century American art, predominantly ultra-modern, and a periphery sphere of influence in the sphere of earlier American painting.

Connecticut-born Kensett, who made New York City his home the last 25 years of his life, was not only a leading painter, but one whose works sold well. No tired businessman of the 1850's to 1870's would have faced returning home from bank or office without find-



Standing in front of the bust of Gertrude Vanderbilt Whitney are her granddaughter, Mrs. Michael H. Irving, left, and her daughter, Mrs. G. Macculloch Miller, chairman of the museum's trustees. (Edler)

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Arriving with his wife at a gala opening at the Whitney Museum is Robert W. Sarnoff, a trustee of the museum. Whitney is dedicated to the belief that it should always be open to the new, the experimental.

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ing there at least one Kensett, with its soothing tones, so often silver-grey.

Collectors could choose calm pearly skies, and gentle waters of a light or deep blue, scenes charming or sentimental, sometimes picture-postcardy, little human figures amidst the bigger grandeur of nature, and an occasional small gem of harmonious composition. And some large true-to-nature canvases.

The exhibition of 43 oils, three drawings and an engraving was organized by The American Federation of Arts, which arranged a post-Whitney tour of 35 of the works to four cities: the Columbus (O.) Gallery of Fine Arts November 16 to December 18, and then the M. H. de Young memorial Museum of Fine Arts, and the Cummer Gallery of Art in Jacksonville.

The paintings were selected by John K. Howatt, Associate Curator of American Painting and Sculpture of the Metropolitan Museum of Art. Commenting on Kensett's popularity and success in his lifetime, Mr. Howatt cites an explanation that the artist recaptured the look of the countryside.

Kensett was a happy choice to launch the Whitney's historic series. He was a Mr. Art of his time, a founder of the Metropolitan Museum, and quite so-

cially active. Were he alive today, one may surmise he would have liked the Whitney as a place where the action is. He would have enjoyed the carnival gaiety of the annual black tie dance and cocktail party given by the Friends of the Whitney Museum, a new status group in the art world. It has grown in 12 years to a membership of 620 at \$250 a year, and 110 junior members at \$100. These fees supply a fourth of the Whitney's budgetary needs, according to Mr. Baur. Chairman of the Friends is Allan D. Emil; the first head was David M. Solinger, now president of the Whitney Museum. Both are New York lawyers and art collectors. The founder's daughter, Mrs. G. Macculloch Miller, is now chairman of the museum's trustees.

It takes only \$1 to get into the Whitney, and some visitors think it is worth more. A recent museum newsletter said "a number of requests have come from friends of the Whitney" asking how one gets listed as Patron or Benefactor on the Donor Plaque in the museum's lobby. "It is quite simple," the item adds in a gem of understatement. "Patrons are those who have contributed \$50,000 in art or funds to the Museum, Benefactors are donors of \$100,000 or more."

(Continued from page 71)

find time for painting? In reply she sighs "Just think . . . I thought when I came to Florida I'd have time to *paint*."

While they haven't had a real vacation in years, the Kelseys do find time to get away en masse for an occasional cat-cruise.

"Jan likes the Ocean Reef Club where we can plug in at the dock. I like the Out Islands . . ." says Bill, his voice trailing off in a wistful description of life at anchor in the Bahamas.

"... two hulls are better than one"

The Kelsey sons, after serving in Air Force and Army, plan to return to lend a hand on filling orders for the new 65-foot cats.

Daughter Marsha has her sights set on being an airline hostess. "If I can just stretch another half inch to be five feet two," says the pretty blonde.

Sue, the youngest, is mad for horses



Jan and Bill Kelsey, left, look over plans for a 65-foot oceangoing catamaran yacht now being built. With them from left are N. J. Margaritis, designer Earl Dodge, and Roger C. DeCoste. (Photo by Duncan)

. . . and for using her just-acquired driver's license.

"Three cars . . . and there's never one for me," says Jan.

When Bill and Jan set out for the office each morning, their passenger is

"Rosie" the poodle. "He loves to go . . . he thinks it's his 'cat,' too," smiles this warm-hearted lady, who proves that even shipbuilding can be a feminine thing for a lady to do.

A few blocks from where the big,

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I was sleeping peacefully that night when suddenly, the outside alarm bell started ringing with a deafening and disturbing clamor—and woke me up. It was about three o'clock in the morning. I could see that the outside lights had turned on automatically.

I was shaking—but I grabbed the phone and managed to dial the police emergency number. I only had to wait a few

minutes before the police arrived. Hearing the alarm ringing that way, I was sure some burglar was trying to break in and attack us, and my two children were frightened, too.

The police officers investigated outside and then came back shortly to explain that the side door of the garage was standing open. Burglars had jimmied the lock and opened the door—thus setting off the alarm system and turning on the outside lights—and when those things happened, those burglars had dropped everything and run.

The officers congratulated me on having such an effective burglar alarm system. One of them told me that police rarely find any successful break-ins with alarm-protected homes. *Burglars run when that violent sound starts, and the lights turn on automatically. With the whole world looking on, how can they continue their work?*

For a woman living alone [I was recently divorced] the alarm system is a Godsend. *I shudder to think what might have happened to me and the children if those awful burglars had gotten in our house and with no one to protect us from them! When I was awakened, it was too late to call for help—but the alarm system had done its job and scared them away—and we were safe.*

My mother had persuaded me to get the system installed because she was so worried about us being alone in the house. And she was right. The few dollars it costs are nothing compared to the peace of mind and security I feel—which are priceless. And as I found out in this break-in, *after the burglar has actually opened the door—it's too late to get help. You need your protection then and there!*

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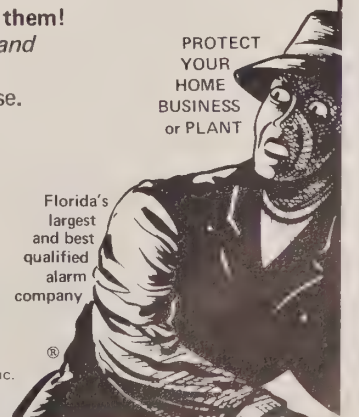
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During a moment of relaxation in their home office-workshop, William Kelsey Jr. and friend watch as Jan Kelsey works on a painting. Bill is head of Catamaran Motor Yachts of Fort Lauderdale. (Photo by Duncan)

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sleek "cat" is shaping up are the man-and-wife team (aided and abetted by their 47 employees) who are installing the generator and air-conditioning plant in the new multihull vessel.

"It's great when we can work on a boat right from the outset ... being in on the consultation and design ... and it's great because this "cat" has such fantastic big space to work in!" said an effervescent and slightly breathless Connie Ammons, officially secretary and treasurer of internationally known Marinaire Corporation, labelled by the New York Times boating editor as the "royal family of the marine air conditioning industry."

Unofficially, Connie Ammons is the right hand of her husband Bert, an inventive genius who has parlayed a six hundred dollar investment into a many-faceted multi-million dollar business in six years.

Connie had led the tour of the sparkling 22,000 square foot building (completely air-conditioned, of course) where craftsmen were making, assembling and crating stock and custom-designed marine air-conditioning units for shipment as far away as Sweden and Hong Kong.

With the familiarity and aplomb of a homemaker showing off her new kitch-

en, Connie explained the intricacies of the operation. Highly technical words flew. "Hi!" she smiled at workmen.

"This is our son, Rick," she said with pride. "He's been in the shipping department. Now he's learning to build compressors."

Nearby was a stack of huge, new units ready for installation on shrimp boats. "Holds become great big deep freezers. The boats can stay out until the holds are full ... my husband invented it," Connie Ammons said.

Bert was taking his first real vacation in six years, and settled in at family's retreat in an isolated settlement on Kemp's Bay, South Andros Island.

Connie is a licensed pilot, had just flown in from the Bahamas alone in the family's Cessna 206. "You should see my shopping list," she continued. "The natives sort of come out of the bushes when they see us warming up the airplane. This trip I have to buy a black suit for funerals. Have you ever measured a native in the middle of a road? And I have to get some cups ... and a big suitcase for eight dollars, and a good watch for ten."

The Ammons first met in Sarasota where Bert was a boat captain, she a registered nurse.



The catamaran has borrowed several features from the Q.E.D. The protective enclosures over propeller shafts serve as combination skegs and stabilizers to prevent rolling. The stable "cat" is surprisingly fast.

"Bert says that someday he'll be rich enough to go back to being a fishing boat captain again," she explains.

Bert grew up in the heating business and after marriage went into the air-conditioning field.

In 1962 the intrepid pair pooled their joint savings — that six hundred dollars — to go into the Miami Boat Show with little more than an idea supported by some display material and a few brochures.

Before the show was over they were in business, with an order to install an air-conditioning system aboard a yacht.

Bert quit his landbound air-conditioning job; Connie went to night-nursing — and spent her days keeping their five youngsters out of the garage and daddy's hair.

In her spare time she did the tiny firm's secretarial work. A little later she took over sales and delivery.

"Ask the people at Rodi Chris Craft. They'll tell you all about that crazy Connie Ammons driving up in the station wagon with a delivery, even climbing around an engine room on installations when Bert was out of town," she recalls with amusement.

Husband and wife take turns at the controls when they fly to boat shows

and elsewhere on business. But Bert considers flying simply a fast and easy way to get somewhere. Connie simply "adores" it.

A sign on her office door reads "I'd rather be flying." She thinks nothing of taking off to New York or Chicago, with a plane-load of family.

"This weekend I'm taking some of the girls in the office back to the Islands," she says. "We'll have a houseful. Our sons are already over there."

"I guess you might say we were pioneers in the marine air-conditioning thing," she explains. "Since, we've earned ourselves a lot of competition — but even with it we keep growing and growing! Who would have thought six years ago . . ." her voice trails off as she views their accomplishment. "Bert says if we'd had any idea of the complexities, we'd never have had the nerve to start . . . but here we are, and we love it!"

What next?

"Well, Bert is working on several new inventions. I just hope he isn't getting too restless over at Andros," says the devoted wife.

It would seem that the family business — and the business of being a family — is here to stay for people like the Kelseys and the Ammons.

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THE LAP-LAP-LAP OF LUXURY (Continued from page 81)

keting says. "All the little goodies have been added ... air-conditioning, stereo, even ice-cube makers. Tinted glass is used all the way round and trim tabs are standard on all boats, usually found only on custom yachts at extreme cost."

An interesting aspect at the Hatteras plant is the use of the distaff side. The glazier is a woman. She puts the glass in the port lights. Two of the skilled carpenters are female and there are several in the laminating department.

Installed at High Point are extras such as entertainment centers, furniture, generating plants. Sixty percent of the yachts are air-conditioned in these status symbols of the blue water whose base prices range roughly from \$20,000 to \$135,000. In fact, the hit of the 1968 National Boat Show in New York's Coliseum was the fiberglass Hatteras 44-foot Triple Cabin, the most expensive boat shown there carrying a \$95,000 price tag.

Cruising on the blue these days are nine Hatteras models; a 28-foot Cruiser and Fly Bridge Cruiser, 31-foot Cruiser, 34-foot Convertible, 38-foot Convertible and a Double Cabin model; 41-foot Con-

vertible and Twin Cabin; the 44-foot Triple Cabin; the sleek, luxurious, yet practical 50-foot Convertible.

Quite a few of these 50-foot beauties are owned by Gold Coast yachtsmen including Lawrence J. Plym of Delray Beach; Gordon Luke of West Virginia Pulp and Paper Co. fame and Palm Beach; George R. Wackenhut whose magnificent 50-foot motor yacht was specially decorated in Miami; Jewett Flagg's sport fisherman seen summers at Cape Cod, winters at Palm Beach; G. W. Blakeley of Boston and Palm Beach; A. M. Bechtold of Fort Lauderdale, who bought his motor yacht from Palm Beach's Mel Spencer; Mrs. Susan Hayward Chalkley whose new Convertible was delivered this summer from New Bern, then cruised south to her Fort Lauderdale home. And last, but far from least, the luxurious Convertible of John MacPhee who owns the dealership, Hatteras of Lauderdale.

Hatteras yachts are shipped regularly to Europe via steamer, primarily to the Mediterranean area, while some go to Hamburg. Now the proud beauties are being shipped to Mexico, Venezuela, the Dominican Republic.

There is a dealership at Travenmunde on the easternmost border of

Germany; at Neuilly-sur-Seine, Cannes, Athens, Malta, Milan in Italy.

Gerhard Kubetschek's 50-footer cruises out of Buettel, Germany; Dr. Julio Cesar Moran's 50-footer calls Caracas home; and two other 50-footers belonging to Senor Jorge Ramirez de Arellano of Santurce and Alfred Ramirez de Arellano of Mayaguez cruise and fish the waters off Puerto Rico.

And how do these yachts reach their ultimate goal . . . water? Specially engineered trailers with engineered built-in cradles are used for the larger size Hatteras; skid cradles go on a truck or a trailer for the smaller boats. Many are put into the water at New Bern and delivered under their own power to eagerly awaiting Atlantic Coast owners.

Meanwhile, on the other side of our continent, the National Park Service is operating a Hatteras 41-foot Convertible to protect natural resources and prevent vandalism at the Channel Island National Monument which is based at Channel Islands Harbour, Cal.

Hard to believe this young organization . . . agewise and ideawise . . . started in an old garage on Wren Street in High Point, N.C. and to date, this exclusive club can boast a membership of 1,500 Hatteras yachts.



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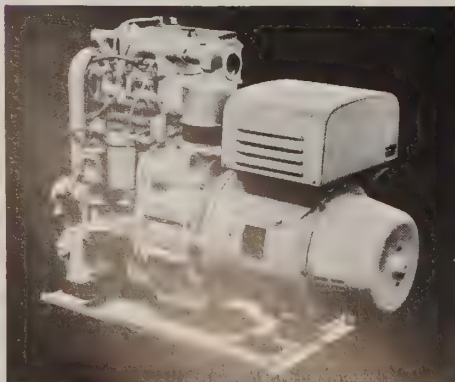
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WILD RIVERS OF FLORIDA: LOXAHATCHEE

(Continued from page 24)

The weird look of grayish cypress boles rising up from the waters edge, the branches festooned with Spanish moss, the widely swinging bends of the rivers which often seem to curl upon themselves, and the turtles sunning themselves on partly exposed logs, gives one a sense of being among the very first to view these scenes.

Those seeking a change of pace, a sense of adventure and a renewal of inner strengths do not have to travel far to enjoy wild river scenes.

Almost at Palm Beach's doorstep lies the Loxahatchee River, which wanders in and around the Martin County line in serpentine sweeps, as it courses through mangrove islands, wooded bluffs, and shaded waterway.

Cypress trees, with an occasional osprey's nest perched precariously in the topmost branches, rise from the water. These age-old cypresses give a sense of timelessness and awe, for in all probability the trees predated man in these areas.

Local legend has it that during the days of prohibition, rum runners, smuggling in cargoes of illegal liquors, often sought safety from pursuing Coast Guard craft by dashing across the sand bar at Jupiter Inlet, racing into the shallower waters of the Loxahatchee and successfully eluding pursuit by hiding among the mangrove islands.

The hulk of a 40-foot craft which dates from the prohibition era lies stuck in the mud of the headwaters of the Loxahatchee beyond the point one can travel today. Its history seems lost, but it could readily be a rum-running craft which sailed in at an unusually high tide and couldn't get out.

One enters the Loxahatchee off the Intracoastal Waterway at Jupiter passing under a highway bridge and an adjacent railroad bridge. Most runabouts and outboards can pass beneath these bridges though the clearance is close at high tide. The bridges will open for larger boats.

The channel is marked by pipes which are not too visible but at slow speed one heads directly ahead to pass between two oyster-covered sandbars. Then one heads southwest to round a pipe marker thus missing a sand spit protruding from the Tequesta shore.

*“ . . . in such surroundings
ghostly legends abound ”*

The deeper water is found by curling to the right sharply and following the shoreline contour. This area, the wide part, is well built up with residential homes, all sporting small craft of some sort.

Here too you are likely to be greeted by “Old Charlie” as some boatmen call him. He is a large porpoise and is sometimes accompanied by his mate. This area seems to be his favorite feeding ground but when a boat appears, he often swims alongside. If you should spot his dorsal fin ahead of you, you need but follow him and he'll keep you off the shallows.

The channel narrows and the course lies close to a small land spit upon which an imposing residence is located on the starboard side. Beyond this point one has deep water of about 10 feet, excepting for the approach to the “hole in the wall,” a natural phenomenon which leads to the Wilderness area.

For a hundred yards or so as one approaches the “hole in the wall” caution must be exercised. While there is a consider-



Less than 35 miles from Palm Beach the Loxahatchee River bends into jungle. Rum runners are said to have eluded pursuers by hiding in such spots. (Feol)

able expanse of water here, a large mud flat, just inches under surface, takes up most of the width. The channel is unmarked but it lies rather close to the left bank. If one clears the left bank by 8-10 feet following the contour of the bank he has plenty of water for small craft.

The contour of the bank will bring the boat right into the narrow passage (about 20 feet wide). As the trees on the right bank are passed an immediate 90 degree turn is called for and leads to a clear channel.

Here is a maze of mangrove islands surrounded by fairly deep water. To keep the course one needs but take the right hand channel every time and he'll come to Jonathan Dickinson Park which has a good dock, and is a delightful stopping and lunching place. Rest rooms, running water, fixed iron barbecue cookers, good swimming and a lovely woods lane walking path are here for free enjoyment.

Still heading upriver (above the Park the stream is known as "Kitchen Creek") the boat moves into a more dense wilderness edged with a virgin jungle of mangroves, and Indian apples. Trees are graced by flowing tresses of Spanish moss and hundreds of flowering orchids.

Soon you are on your own in the small boat, if you haven't been here before. The stream still wends its serpentine way but it is narrower and there are a few obstacles to be bypassed. Slow speed and a careful watch will bring you through safely.

From this point one has to devise his own descriptions for on different days, in different weather the aspect changes. On a dull overcast day, the area resembles the weird, eerie look of a Hollywood ghost mystery scene.

Again the awesome beauty of this area transcends description. At times all these moods are apparent. One can move from a calm sun-rayed stretch into a rainy spot with rain beating the river to froth and the heavy drip from overhanging branches oddly reminiscent of the rain forests of Central America; and a half mile onward could be the misty, fog-shrouded area with drooping Spanish moss heightening the sinister appearance of the ghost-scene.

But seeing is believing — why don't you make the Loxahatchee River run?

Jean Pittinos

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Doris Duke, who seldom appears in public, attends the gala Tennis Ball at Newport. Behind her is J. Patrick Lannan, well-known art collector. Resort was scene of many elegant summer functions. (Quigley)

NEWPORT'S CARRIAGE TRADE

(Continued from page 33)

The colorful Mrs. Haydon (she had forty different driving suits for the three-day event) flew her horses to Newport for the weekend.

One afternoon was spent in putting the horses literally through their paces at Freebody Park, the original home of the renowned Newport Jazz and Folk Festivals. Carriages and horses were made to pass through obstacle courses. Various methods of driving and riding were demonstrated. The afternoon event was culminated by a horn-blowing contest.

Gayly clad footmen and grooms lined the carriages in front of the rambling shingled building on Bellevue Avenue which houses the Newport Casino and the National Lawn Tennis Hall of Fame. The McKim, Mead and White structure was built towards the end of the last century by James Gordon Bennett Jr., owner of the New York Herald, the most powerful publisher of his time.

Mrs. Charles Robb, daughter of President Johnson, who was guest of Miss Topsy Taylor, was introduced to the association's members at Bailey's Beach, well-known watering spot.

Following on the heels of the coaching weekend, tennis took the Newport

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spotlight with James H. Van Alen, Casino president, sponsoring a superb tennis tourney for fans. The tournament was played according to the Van Alen Simplified Scoring System.

Rookie Marty Riessen defeated veteran Cliff Drysdale on the final day of play of the professional tournament. The match followed induction into the Hall of Fame of tennis greats Jack Kramer and Mrs. Maureen Connolly Brinker. Both were on hand for the event.

A feature of the week was the Tennis Ball attended by more than 400 colonists. Honorary chairman of the ball was Mrs. Louis S. Bruguere, mother of Mr. Van Alen, whose wife "Candy" was chairman.

White, green and gold were the dominant colors for the ball which was held in the historic Horseshoe Piazza of the Casino. A large mural, prepared by artist Richard Banks of Palm Beach and Newport and Bertie Pell, son of Senator and Mrs. Claiborne Pell of Rhode Island, was the focal point of the ball.

Among the guests who danced to the wee hours of the morning were Doris Duke, Mr. and Mrs. Wiley T. Buchanan of Newport, Washington D.C. and Jamaica, Mrs. Harvey S. Firestone of Akron, Ohio, Mr. and Mrs. John Page-Blair of Newport and Palm Beach.



Caroline Kennedy, who is a frequent Newport houseguest of her grandmother, Mrs. Hugh D. Auchincloss, inspects horses. She rode in the carriage procession during the Carriage Association festivities. (Quigley)

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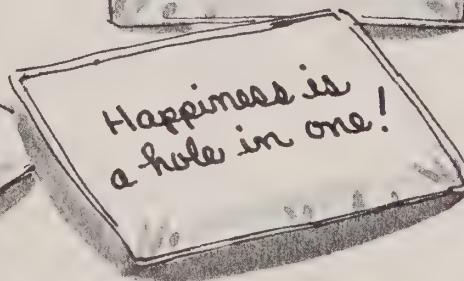
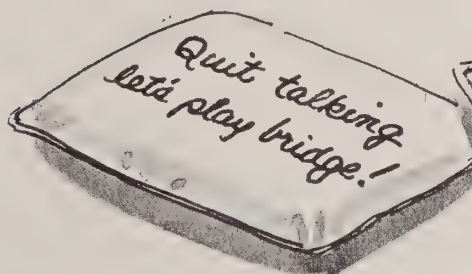
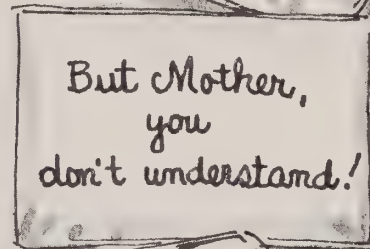
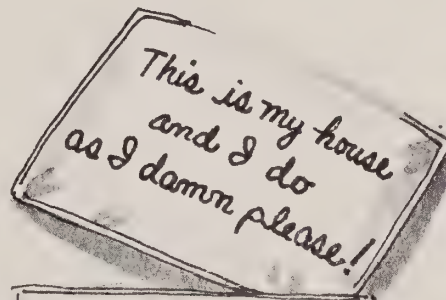
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Prince Harald of Norway and bride, Princess Sonja, receive wedding wishes following ceremony in the cathedral at Oslo.



Center-Stage Weddings

By HAZEL MARKEL

Love in bloom with royal romance and honeymoon treks to romantic places made news in the National Capital.

An always-favorite Washington visitor made international headlines. Crown Prince Harald of Norway married the girl he had waited for ten long years and friends both here and abroad cheered.

The fairy-tale wedding in the Norwegian Capital united Norway's heir to the throne and lovely commoner Sonja Haraldsen, daughter of a Norwegian clothing merchant. The couple first met at a private party when the tall, handsome prince was a 21-year-old Army Cadet. It was love at first sight but a whole decade was to pass before government approval for marriage was granted.

Pomp-and-circumstance ceremonies in late afternoon were conducted by the Bishop of Oslo in stately old Oslo Cathedral. His Majesty The King escorted the brunette bride to the altar as her widowed mother, Mrs. Karl Haraldsen, proudly watched her daughter become Crown Princess of Norway. It was the first time in over 700 years that a successor to the throne had chosen a Norwegian bride. In his bridal remarks the Bishop noted "A new chapter will now be added to the history of Norway's monarchy. Another bond will unite the Royal Family and the people."

Kings, Queens, Presidents and world celebrities, some 800 strong, filled the cathedral, including the King and Queen of Denmark, the Kings of Sweden and Belgium, the Queen Mother of England, the Archduke and Duchess of Luxembourg, the Presidents and First Ladies of Finland and Iceland and on and on.

Church bells all over the city chimed as the royal wedding party emerged from the Cathedral. Thousands lined the flag-decked, flower-adorned streets to cheer the 20-car royal motorcade.

The wedding week was filled with events for the royal guests. On arrival they were entertained by King Olav at both luncheon and dinner at the Royal Palace. The Palace was also the scene of a dancing gala for 650 guests. Norway's Prime Minister Borten honored the Prince and Sonja at an elaborate dinner party at historic Akershus Fortress with the King and 350 guests attending.

Sport was also a diversion. Royal family guests were taken by King Olav to visit the famed Holmenkollen ski jump and the Norwegian Ski Museum. A special highlight of the wedding events was the visit led by the Royal Family to the spectacular new \$11 million Heine-Onstad Cultural Center at Hovikodden. (See story page 106.) Filled with priceless art, the Center was a gift

(Continued on page 124)



Bishop of Oslo extends
good wishes to the
Crown Princess.
At right are Norway's
King and bride's mother.





Stone terraces on the exterior of the superb new Sonja Henie-Niels Onstad Art Center, six miles southwest of Oslo, face memorable vistas of forests and mountains.

Oslo's Modern Art Center

By GEORGE L. HERN JR.

A major addition to Oslo's cultural horizon, the newly erected Sonja Henie-Niels Onstad Art Center, is an \$11-million gift to Norway, which includes 253 European 20th century paintings and more than 6,000 square feet of facilities for art display and presentation of the performing arts.

The recently inaugurated center is located about six miles south-west of Oslo at Hovikodden in the commune of Baerum, a noted art community since the early 1880s. Its handsome 35-acre site atop the pine-dotted granite headland extends into sparkling Oslofjord.

Now installed in the museum at Hovikodden is the important painting collection gathered during more than four



Sonja Henie with her husband walks through newly completed Art Center which they have donated to Norway.

The Art Center includes more than 6,000 square feet of facilities for art display and for the performing arts.



decades by shipping magnate Niels Onstad and skating champion Sonja Henie. Choice works by more than 50 artists include Bonnard, Matisse, Picasso, Rouault and Miro. The abstract school is represented by such as Soulages, Hartung and Vieira da Silva. Norwegian artists are Jakob Weidemann and Jens Johannessen.

His Highness, Olav V, King of Norway, presided at inauguration ceremonies in late August, which included the official opening reception, a special sound-and-light presentation, gala ball and fireworks display. Members of the royal family also present were Prince Harald, Princess Sonja, Princess Astrid, and Princess Ragnhild.

The glittering inauguration was attended by many international figures, civic leaders, artists, and major museum directors from a dozen countries. Highlighting the occasion were brief addresses by Trygve Lie, former Secretary General of the United Nations, and King Olav V.

Numerous personalities gracing the dinner and ball included Elise and Andre Dubonnet, Gayelord Hauser, Comte and Comtesse de Vaucelles and George Fruhlinghuysen. Prominent at the opening, too, were Hebe Dorsey, Earl Blackwell, Mr. and Mrs. Earl Wilson and Cynthia McCarthy. The art world was represented by Pierre Soulages, Tilly Losch, Luis Estevez, Jakob Weidemann,

and many other designers, authors, artists and composers.

The center itself was the center of attention, however. The main building of the Sonja Henie-Niels Onstad Art Center is an unusual fan-shaped structure with a low silhouette. Five wedge-shaped prisms each contain a major exhibit room. They project above the flat terrace-form roof, which not only links these five wedges, but also tops the entrance hall, restaurant, and curving sweep of the attractive but unobtrusive administration wing.

The exterior is hand-finished stone-conglomerate concrete. The prism-form exhibit rooms are joined by balconies finished in white aluminum shaped like



Sonja Henie-Niels Onstad Art Center is seen from the side facing Oslofjord. The site is atop Hovikodden, a granite headland. Future marina site can be seen as well as the exhibit halls joined by balconies. (Hern)

wood siding. The absence of windows powerfully accents the mass and texture of the wedge-forms, while also counterbalancing the window-wall along the length of administration wing facing the entry.

Setting off the central structure are a series of stone terraces, and a sunken amphitheatre for stage productions. The

circular forecourt leads to a 600-car parking area, marina site, and lawn-covered hillsides.

Inside the new art center, visitors are struck by the inviting use of space, extraordinarily fine lighting, and the subtle use of color. The spacious, circular entry with radiating rooms and halls (all of which avoid right-angle form), ac-

centuates free movement within the center. What a refreshing departure from confining, classic museum architecture!

The superb lighting, both natural and artificial, comes only from above. It is remarkably clear and strong, but yet very well diffused by the egg-crate patterned fibre-glass ceiling. Opalized finish gives the light a splendid iridescence.

The museum's walls are covered

*“visitors are struck
by use of space. .”*

with off-white fabric, stretched on panels that suggest stone slabs. The floors between exhibit rooms are in pearl-gray stone, and elsewhere, rust-and-olive peppered carpet is set in wood floor frames. Bronze hardware and dark teak paneling accented with red fabrics mark the restaurant and offices.

There are three main exhibition rooms in the museum, and they are used for display of paintings. Another, somewhat larger room is equipped so that it can be used for lectures, film projection,

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The official party arrives at the Art Center for opening reception. In the foreground at right is King Olav V facing the Onstads. Behind them from left are Princess Sonja, Prince Harald, and Princess Astrid. (Hern)

concerts, or other audio-visual presentations.

A particularly attractive room with a blond wood ceiling and well-designed cabinets, is devoted to Sonja Henie's silver collection. Also on view are the Olympic and world championship trophies awarded to her during the 1930s at Madison Square Garden, St. Moritz, Garmisch, and Lake Placid.

The art center's facilities also include a cafeteria, an especially inviting restaurant serving both luncheon and dinner, a library, a graphic arts section, and an extensive book and picture shop.

Special attention has been accorded to the building's acoustics. Sound-suppression surfaces are used in most rooms, while the theatre and concert auditorium has movable wall-panels, which can be used for either sound absorption

or deflection. Air conditioning and humidity control is maintained throughout the center, while closed circuit television and other advanced devices assure security.

Oslo's new art center, the most important private donation ever made to Norway, began with the establishment in 1961 of the Sonja Henie-Niels Onstad Foundation, which will maintain the collection. In 1965, the project got underway when Jon Eikvar and Svein-Erik Engebretsen were chosen as architects from among more than 100 competing artists. The actual construction extended from June 1966, to July 1968.

Ole Henrick Moe, an internationally known art historian, has been appointed the museum's first director. He has placed on view about half of the museum's painting collection, which is currently being presented in conjunction



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Unpacking paintings, Museum Director Ole Henrik shows Neils Onstad contemporary work. The collection of paintings by more than 50 artists includes Matisse, Picasso, Rouault, Miro and several abstractionists.

with "Solitaire," an electronic sound and complex light show. This interesting composition was created for the opening by Arne Nordheims, who drew inspiration from a poem by Charles Baudelaire.

The first major change in the exhibition will be made by Mr. Moe in February, when the other half of the painting collection will be placed on view. The current show is both of high quality and very comprehensive.

Illustrative of the present exhibition's scope are canvases dating from the turn of the century to the present. Among many which could be mentioned, Pablo Picasso's *Nature Morte aux Poissons* (1953) is particularly noteworthy. Pierre Bonnard, for example, is represented with a fine still-life, and also a major paysage.

On view, too, are five Juan Gris canvases from the early 1920's, and four Nicolas de Stael works from the latter 1940's. In addition, a group of thirteen paintings by Jacques Villon includes the large portrait of Marcel Duchamp. Very well represented, too, are Matisse, Le-ger, Miro, and Munch.

The key concept of bringing together various of the living arts, is a natural association, which is guiding the programs followed by many of the new museums throughout the world. In the

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words of Trygve Lie, "Here in Oslo is a new building not only to house an important collection, but at the same time provide opportunities for the pursuit of other forms of art — theatre, music, ballet, film — as well as serving as a research center for contemporary art."

Still another significant aspect of the Sonja Henie-Niels Onstad Art Center, is its offer of solitude and contemplation, coupled with easy accessibility. For example, inside the galleries, the visitor's attention is isolated from the lovely countryside, which can easily be savored, however, simply by stepping out on the numerous balconies and terraces linking the exhibit rooms.

The splendid views over water and forest from the new center stem from choice location outside the capital, but it is only a short drive away by bus or car. Accessibility will be further increased with completion next year of the marina, which will become a regular stop-over point for excursion boats from Oslo.

Oslo itself, seemingly a bit isolated in northern Europe, is actually very accessible by Scandinavian Airlines flights from nine other Norwegian cities.

The new Sonja Henie-Niels Onstad Art Center at Hovikodden will most certainly become one of the Oslo region's principal attractions. It is a significant

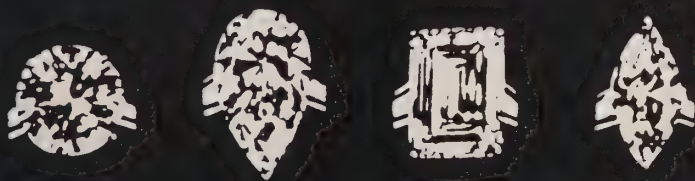


Northwest side of Art Center reveals prism wedge devoted to restaurant kitchens, restaurant and offices of administration in the long wing. Spacious terrace dominates amphitheatre at far left. (Photo by Hern)

compliment to cultural sights which range from the Viking Ship Museum or the famed 150-building Outdoor Folk Museum, to the new Munch Museum, and the vast Vigeland Sculpture Park.

The new center's site enjoys natural beauty, too, which rounds out the memorable vistas that range from Hollmenkollen's heights, to Oslofjord's tranquil stretches.

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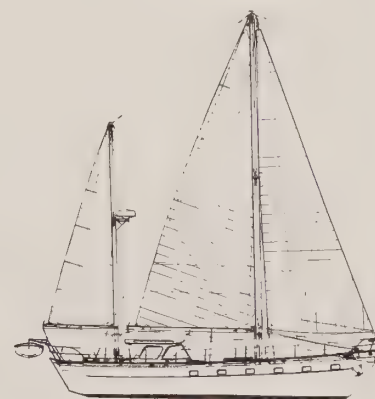
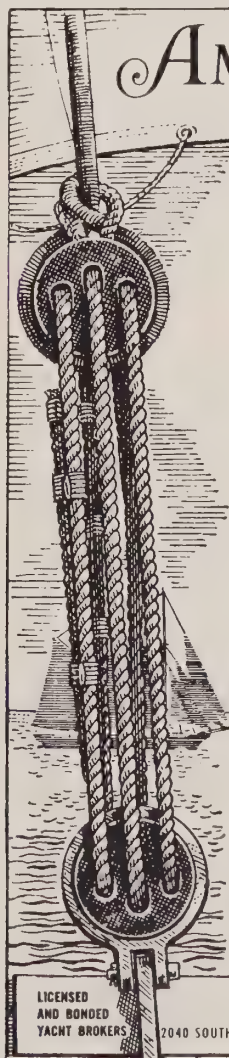
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Caboose to be auctioned for Cancer Research Foundation is inspected by benefit planners, who are from left Mrs. Leonard Lavin, Mrs. Clair Furlong, Mrs. Thomas Dean, Mrs. James Hill and Mrs. C. A. Bane.

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Why Be Traditional?

By MARGARET CARROLL

In the publicity of charity-conscious Chicago, the almighty idea reigns supreme.

Why NOT bring a horse to a black-tie dinner party? Why NOT show a film on fashion trends at a fashion show? Why NOT take the press on a tour of the opera house? Why NOT hire a Chinese junk for a benefit preview session? There's no such word as "can't" in the vocabulary of Windy City party planners.

The Illinois Children's Home and Aid Society brought the horse to its annual benefit evening in the Sheraton-Blackstone hotel. Actually, said steed was a sweet, shy five-month-old foal, awarded as a prize late in the evening to Mrs. William Kellogg. The Thomas McKays had donated the foal to I.C.H.-A.S. for its Wild-West-themed party, and Tom's brother, Charles, the real

rancher in the family, had brought the prize up from the farm in central Illinois.

Mrs. Wayne Maxwell was chairman of the ball. She had a little help from Women's Board President Mrs. Robert Johnson, who had a little help from her United Airlines Vice-president husband in securing appropriate decor and a prize wild western journey as well.

* * *

Lyric Opera's women's board spent one cheery morning viewing the opera house from tip to toe ... the room in which scale models of sets are stored, hydraulic lifts that can lift or lower various areas of the stage, armour (from crowns to swords) used in various operatic productions.)

The day of their visit, the set for the opening night production of *Salome* had just arrived on stage from the Metropol-

itan Opera (Lyric borrowed the Met's possession). Stage hands were re-arranging pieces of what looked like a giant jigsaw puzzle. The pieces are numbered, but Lyric production Manager Michael Manuel said, "Only the Met could understand its numbering system." He was working from a photograph and blueprints.

After the tour, the ladies retired to

*"brought a horse
to the benefit..."*

Mrs. Allin K. Ingalls' apartment on Lake Shore Drive to discuss plans for the first night festivities. The luncheon provided a quiet respite for company Manager Carol Fox and a couple of her staff members. They would be working night and day until the opening itself. Asked what the general working hours for the Lyric staff would be until opening night, Carol said: "There are no hours. We arrive early every morning, and we may decide to have a dinner meeting that will last until midnight."



Mrs. McKelvy Swift, center, chairman of the Children's Memorial Hospital benefit fashion show, shares table at the Sheraton-Blackstone Hotel ballroom with Helen Sayles of Elizabeth Arden, left, and Jeanette Moir.

Considering the variation of techniques involved in staging one opera, then multiplying that by a season's worth of effort — in several languages — it isn't difficult to understand the

reason for Miss Fox's lengthy days — days that somehow never are quite long enough.

* * *

Meanwhile, back at the flicks: The

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Modeling fall fashions for photos on a warm sunny day, United Jewish Fund planners keep their cool. From left are Mrs. Louis Goldblatt, Mrs. Newton Minow and Mrs. Robert E. Mayer. (Lawrence-Phillip)



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Chicago area Boy Scout council never has underestimated the power of a woman (as a matter of fact, the Boy Scouts — at least the older branches — are going co-ed in the near future). But this year the women's service council outdid itself in the idea department. The ladies brought to town Vogue Magazine's executive editor Mary Jane Pool, to show a film on the latest fashion trends, and then showing those ideas translated into real fashion available in Chicago. Bramson's presented the fashion show with a minimum of commentary.

Chicago Heart Association benefit planners had hired a junk for a photography session scheduled in early August at the Chicago Yacht club. But a funny thing happened to them on the way to the harbor. The junk sank. Not that anybody was aboard at the time. The picture session simply had to be moved back a few weeks — until the junk had

recuperated and dried out a bit. But it all worked out rather well. Ray Bolger, the national Heart ambassador, was in town by the time of the preview's rescheduling, so the photogs had a field day daring Ray to jump off the boat. The Heart association benefit will take the form of a dinner dance.

* * *

Fall fashion shows were the big time and money spenders again this year. Pauline Trigere came to town to show her collection as a benefit for the Chicago Historical Society building fund. Children's Memorial hospital benefited from a showing of the Elizabeth Arden salon collection.

(At the Arden show, commentator Dorothy Fuller declared that the latest status symbol is wearing your furs inside, where they don't show. Case in point: a little \$1,595 stone-martin-lined number.)

(Continued from page 72)

A forward deck settee seats six, and there are four complete bathrooms for guests and the crew. The lazarette has 400 cubic feet of clean dry stowage space, and the aft deck area has a tafrail settee seating five, a cocktail table, and folding chairs for four.

The bridge encloses with dacron and acetate curtains or can be completely open, seating four.

The *Tiara* has a professional chef who prepares the meals in a modern electric galley. A large deep freeze and refrigeration unit provide an extensive menu.

The ketch was built at Boynton Beach and upon its completion in May 1967 was immediately sailed up to the New England area for charter. Time magazine chartered it for the America's Cup Races and since then many prominent yachtsmen have sailed her.

After the summer of 1967, the *Tiara* returned to Palm Beach for refitting and then made what Matlack described as "a squally passage" out east of the Bahamas to the Virgin Islands. Operated by the owner, his wife Pat, and two crewmen, the boat chartered in the Virgins during the winter of 1967-68, then



Tiara features unusual space, comfort and luxury for her size. She carries charter parties of four to six.

returned to Palm Beach in April. She left shortly thereafter for the New England area and has been spending the summer season in the area of Martha's Vineyard and Maine.

Prior to becoming a confirmed seafarer, the owner of the *Tiara* had an interesting and varied career. The son of a

regular army doctor, Tom Matlack was brought up at army posts around the world.

He joined the Army Cavalry in 1939 and served in the horse and later in the mechanized cavalry until the end of World War II, at which time he was retired for physical disability.

He managed polo clubs in various eastern U.S. locations, and finally arrived in Palm Beach in 1957, selling polo ponies in the area.

Matlack liked the area and settled permanently here with his wife, his son Mike, and daughter Pamela, now in her final year studying fashion at Florida State University, Tallahassee.

"Mike was a great help to me in building the *Tiara*," said Matlack. "He had had considerable experience in the U.S. Navy on destroyers in the Mediterranean and during the Cuban missile-crisis. For the last several years he has been captain for Gerald Bos of Manalapan on his 72-foot Mediterranean-type motor yacht and his 53-foot sportfisherman *Bungay Lady II*. I could not have built the boat without him."

The Matlacks have settled down at 2840 South County Road in Palm Beach, close to Tom's great love — the ocean.



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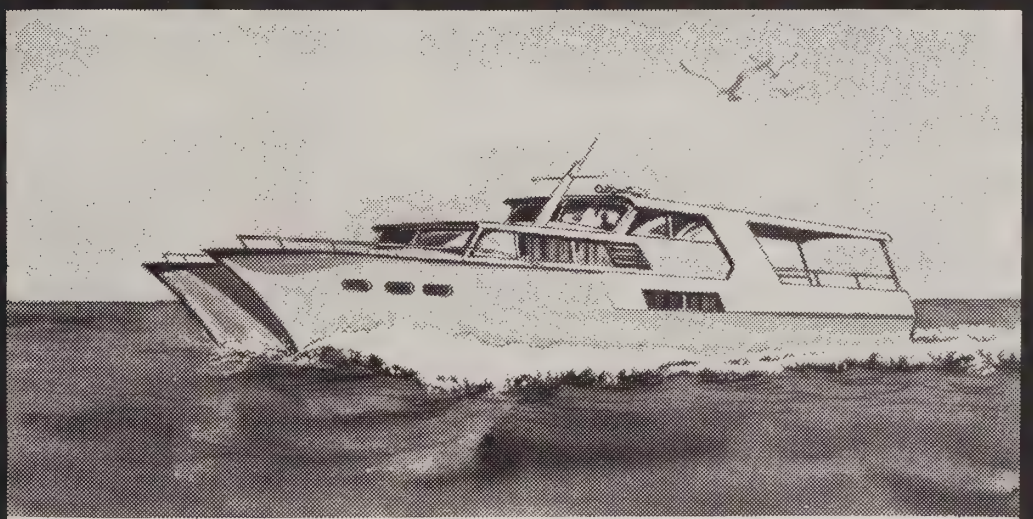
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The long gallery in Castle House was decorated in 1775 in the Pompeian manner by Mr. Reilly, a pupil of Reynolds. Extensive restoration work is still being done but house has survived basically intact.

A PAST WITH A FUTURE

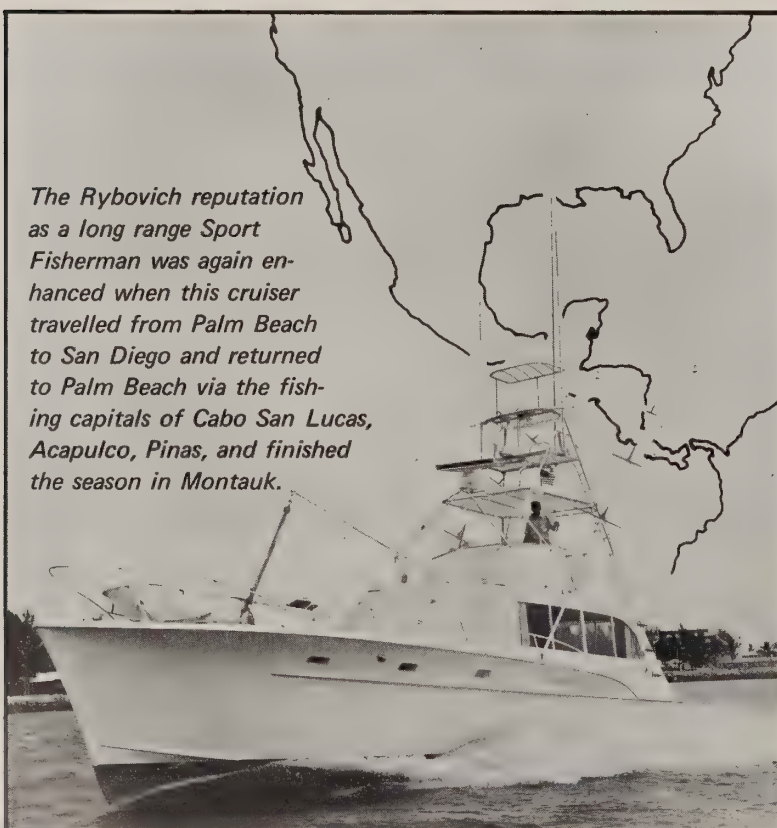
(Continued from page 37)

man period and was built about 1172. It is the scene of frequent splendid and amusing parties when the Guinneses are in residence. According to Desmond, "There are many advantages to living in a Twelfth Century castle. It may lack closets, but it is vast and roomy. And there is a slate roof where one can practice speeches, and the castle boasts 12 bath rooms."

Besides the usual wide staircases leading up to the bedrooms, another interesting winding stair leads 70 feet up to the tower which was converted to additional bedrooms which are of necessity round in shape.

Enormous bouquets of fresh flowers add beauty to the stunning high ceilinged rooms of the castle. There is central heating downstairs, but the upper floors are heated by peat fires in the fireplaces. The dungeon, which formerly was used for grain storage, has been turned into a large wine cellar. Like many Irish castles, Leixlip is said to have a ghost, a many-headed hound, in residence, but Desmond says he has yet to see it.

Mr. Guinness came to the United States in mid-September to appear in Washington, Baltimore, and Cleveland,



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Family portraits are incorporated into the plasterwork of the Great Staircase at Castletown House in Kildare. Bannisters are of brass. The Irish Georgian Society took possession of the magnificent old house in 1967.

and Palm Beach, as well as other cities, in the interest of Ireland. While in Washington, Desmond was the house-guest of Mrs. Barbara Forbes-Hall who often visits the Guinnesses and knows Ireland well. He was also entertained by Peter Mack Brown who gave a large reception in his honor on September 22. He attended the Georgian Society's successful benefit premier of *Finian's Rainbow* in New York City on October 9, which was attended by socialites from throughout the country.

Later in the season Desmond is expected in Palm Beach where he has a host of friends and where he lectured to a capacity crowd last year at the Flagler Museum under the auspices of the Palm Beach County Historical Society and The English Speaking Union, Palm Beach Branch. At that time he was entertained at a fascinating party jointly hosted by Mrs. Stephen Sanford and Ambassador Stanton Griffis. Besides being president of the Georgian Society, Mr. Guinness is also the author of the book *Portrait of Dublin* which was published by the Viking Press.

When the Irish Georgian Society took possession of Castletown in April, 1967, it had suffered greatly from neglect. Extensive restoration work had to be undertaken and is still in progress, and Irish pictures and furniture are be-

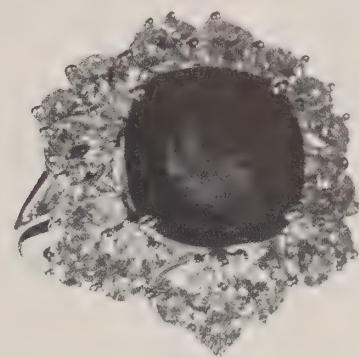
ing sought for display there. Castletown, however, has survived basically intact from the time of its building, there being no "nineteenth century improvements." It is the first house in the Dublin region to open its doors to visitors, as a help towards, and reason for, preserving it. It is open to the public from April 1 to September 13, on Wednesdays, Saturdays, and Sundays from 2 to 6 p.m.

According to Susan Kennedy who is the great-grand-daughter of Lady Gregory who founded the Irish Abbey Theatre, in the great dining room of Castletown House for centuries an extra place has been laid at the table for the return of "His Eminence, the Devil" who is said to have been responsible for the wide crack in the large hearth in the dining room.

Castletown House was built for William Connolly, one of the Lords Justice and Speaker of the House of Commons who died in 1729. His widow, Lady Connolly, in 1740 had built a 140-foot obelisk behind Castletown House which was known as "Connolly's Folly." The unusual structure was built to provide employment after the famine which took place in Ireland in 1739. The obelisk was purchased recently by world-traveler and socialite, Mrs. Rose Zalles of Washington, who presented it to the Irish Georgian Society.

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WILD RIVERS OF FLORIDA: SUWANNEE

(Continued from page 24)

The Suwannee is one of the few remaining navigable rivers which has not felt the effect of encroaching civilization. It remains, as it has from time immemorial, a serpentine stream which twists and turns through seemingly impenetrable jungle, opening occasionally for a small cabin, a fishing camp, or perhaps a boat ramp.

Yet, despite the deep green foliage and its seeming isolation from civilizing influences, it becomes an excellent stream for boating. All the way down the Suwannee the boatman is within range of conveniences. Boat ramps, marinas, motels, camp areas, food and gas supply points and recreation areas dot its banks.

At high water the stream is navigable all the way from White Springs, site of the present day Stephen Foster Memorial, to the Gulf of Mexico. Rarely however, is there sufficient high water to risk the coral bottom between White Springs and Suwannee Springs.

*“ . . . it twists and turns
through the seemingly
impenetrable jungle . . . ”*

Historically, White Springs has been known as a health resort with mineral springs believed effective in the treatment of arthritis and rheumatism.

When Indians held sway in North Florida the springs were held sacred. A five-mile perimeter had been blazed on trees surrounding the springs, and wounded warriors became immune to attack while recuperating in this area.

The Seminole chief, Osceola, was closely associated with White Springs. He was reported to have been relaxing on the ground holding a baby on his chest when two white men, hunting the fabled chief, found him. They fired. The shots missed him but killed the baby.

Osceola got away but he was so incensed at this violation of the traditional haven of the springs that he returned two weeks later with his braves and killed all white persons living in the vicinity.

It was in a glade near the springs that Osceola gathered the chiefs and sub-chiefs for the war council which set off the Second Seminole War.

Generally speaking, boatmen making the Suwannee River run put in at Suwannee River State Park at Ellaville which has an excellent launching ramp, then make a short run north to view the rock cliffs worn through by eons of running water. Clamshells embedded in the strata of the coral rock indicate that this part of Florida was once part of the salt sea.

The river here is quite narrow and twists through deep gorges in mad fashion as though seeking to escape its prescribed course to the sea.

Traveling seaward again, the river from Dowling Park to Branford has several dangerous shoal and rocky areas, excepting at high water. It is advisable therefor, to haul out and relaunch at Branford.

Near Branford one comes to a massive stand of age-old live oaks which reach to the water's edge. Festooned with Spanish moss, topped with mistletoe and decorated with hundred of orchids, the scene reaches back into the subconscious touching upon some atavistic chord of superstition which gives rise to legends and credence to the mysterious unknown.

In such surroundings ghostly legends seem to abound. One that has been repeated often and is tied to this particular



Small pleasure boats wend their way through scenes of primeval beauty on a Florida river where giant cypress trees rise from the water. (Fla. Dev. Com.)

stretch is that of the ghost lady of the El Rio Plantation. El Rio had been located north of Branford, on the Suwannee bank.

The tale has it that the rich, elderly master of El Rio had brought a young wife to the plantation. He showered her with jewels and other finery but she seemed to prefer the fleeting, scented beauty of her roses for she gave a lot of attention and love to her rose garden.

When a handsome young male guest was invited to the plantation, youth responded to youth. The mistress of El Rio and the handsome young guest fell in love. They trysted in her beloved rose garden.

Then it was that a slave, seeking to curry favor with the master, told of the trysts. The young couple were followed into the garden. The master found embracing. He shot and killed the lover and imprisoned his wife in a room with barred windows where she pined away.

On her deathbed she swore an oath to return each year and wreak some havoc on members of the El Rio family.

There are some who claim to have seen a spectral solitary figure seated in the former rose garden beneath the live oaks at eventide, wondering if this were the ghost lady returned.

Be that as it may, there is no gainsaying that the Suwannee River in reality offers scenes of dark moodiness particularly at dusk or on dark clouded days as well as sprightly, sun-lit vistas as it continues its course through jungle-lined stretches. So we come back to the river at Branford.

There are two good ramps at Branford and the short run north to Troy Springs is recommended. This is one of the many springs feeding into the Suwannee which makes up about 80 per cent of Suwannee waters.

The brilliant blue and green hues of this clear spring would do credit to a painter's palette, yet offer visibility clear to the bottom where, at the entrance to the spring, one can see the outline of the Confederate war vessel, "Madison."

This gunboat harassed shipping in the Gulf of Mexico during the Civil War. When Captain James Tucker, the skipper, was called to Virginia he scuttled the "Madison" at Troy Springs in the hope he might be able to refloat her after the war.

But Captain Tucker found that curiosity seekers, souvenir hunters, perhaps needy boatmen, had stripped the "Madison." He left her submerged in the clear water of the springs where her outline still is visible.

A few miles below Branford one comes to the Santa Fe River which is fed by clear springs. It is well worth while to

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extend the excursion up the Santa Fe. Its waters are clear throughout its length of navigability. There is also an opportunity to explore the wild Itchtucknee River which feeds into the Santa Fe.

The Santa Fe plies a tortuous, snaky course with unbelievable twists and meanderings through and past a stand of huge cypress trees. The wilderness area with these stark cypresses reaching into the skies, draped with Spanish moss and air plants, develops once again that feeling of reverting to a primeval era. In this setting it is not difficult to envision strange monsters from a by-gone age lurking in wait for the unwary.

Another phenomenon on the Santa Fe is that in the vicinity of High Springs, well above the navigable area, there is a natural bridge where the river goes under ground for three and one-half miles.

Turning back again to the Suwanee and heading seaward, one travels a meandering course to Oldtown, once called Suwannee Oldtown, which was the site of one of the largest Indian villages in early Florida.

General Andrew Jackson attacked this village in 1818 and captured a British army officer, Robert Ambrister. Ambrister admitted he had aided and counseled the Creek chief, Hadjo. Ambrister was court martialed and executed. The incident created international tension when Britain protested.

A few miles south of Oldtown, on a high bluff is the site of Fort Fannin, now Fannin Springs. Nothing is left of the old fort but the ruins of foundations for the post's ovens.

Fannin Springs was an important shipping point during the late nineteenth century when river steamers plying between Cedar Keys on the Gulf and Branford landed cargo on its docks. Steamboat transportation ended in 1900 in the face of railroad competition.

About ten miles south of Fannin Springs is Manatee


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Visitors may enjoy cruising on the Suwannee River in this shallow-draft paddle-wheel boat. The river runs from the Okefenokee Swamp to the Gulf of Mexico.

Springs State Park which has excellent camping facilities if one wishes to stop overnight.

The final 30 miles to the Gulf of Mexico and to the town of Suwannee are distinctively changed from the beauty one sees in the upper waters. On this stretch the river deepens and widens. It changes from the twisting convolutions of the upper headwaters into a broadened water expanse edged with reeds, sawgrass and hammocks which resemble the brown-hued creeks and watercourses of the New Jersey salt meadows.

Prior to the War between the States, wood-burning stern-wheelers traveled this reach of the Suwannee carrying naval stores, tobacco, cotton and lumber from the interior to deep-draught schooners anchored in Suwannee Sound.

Here, too, the character of the waterfowl seems to change. More of the long-legged cranes, blue herons and gallinules are noted, and if one sees a long snake-like head emerging from the water at irregular intervals it is probably an Anhinga, the off-beat waterfowl which swims under water, yet has no protective oils to waterproof its feathers, and gets waterlogged from time to time.

The approach to the docks of the Town of Suwannee must be a cautious one. Oyster bars line the waterway on both sides. Shallow water around these bars are tricky. On occasion a heavy tidal flow may take the boat out of control. Thus it is essential that boatman follow the channel markers closely. Local residents do, and it is well to follow their example.

The Suwannee debouches into Suwannee Sound which had been a rendezvous area for pirate vessels in the late 18th century. Here pirates hatched their plans and plots, fought over their booty, then sallied forth from secluded inlets and bays of the region to prey on shipping in the Gulf of Mexico. Tales of their viciousness and their murderous assaults persist today. And so do the tales of their buried treasure. Over the years many companies had been formed, many excavations dug in the hope of uncovering hidden gold, all sparked by old "pirate" maps or "from the lips of dying sailors."

Suwannee Sound also brings to mind the legend of the "Lura Lou," a phantom sailing ship which appears, or seems to appear, occasionally in the sound, prior to the approach of a heavy storm.

The ship's master is said to have owed a debt of honor to natives living along the lower Suwannee. When his ship foundered in a hurricane in the Gulf of Mexico he is believed to



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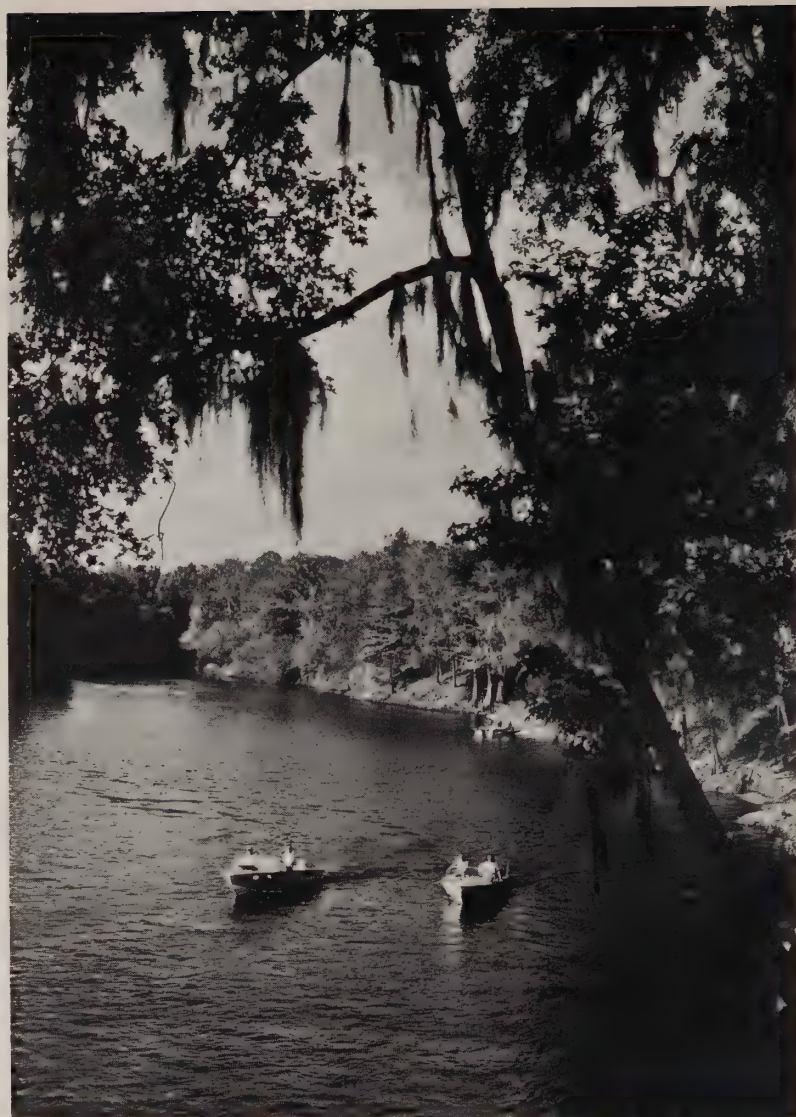


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Spanish moss frames view of tranquil spot on Suwannee which meanders for 250 miles with only an occasional camp or cabin to be seen. (Fla. Dev. Com.)

have pleaded in a prayer that the spirit of the Lura Lou serve to warn local fishermen of impending storms. Some local fishermen believe in the Lura Lou as having been seen by a forbear, but since the coming of adequate weather bureau warnings, the Lura Lou has not been sighted.

At the close of the Suwannee River run, the mind harks back across the miles of free-flowing water; to the ever-changing emotions this beautiful river arouses. One ponders the awesome spectacle of a water course which has cut its way through coral rock in serpentine swings.

One recalls their drooping veils of Spanish moss, often topped with mistletoe, the many orchids, and, on occasion, the cormorants and other fish-eating birds perched on outer branch-ends for all the world like Christmas tree baubles. In retrospect, the trees seem to have been trimmed by mother nature in masterful fashion.

Wildlife abounds on most of the jungle-lined stretches. It is not at all unusual to see raccoons at the waterside carefully washing their food before eating, turtles of all sizes slipping off exposed log ends, an occasional bobcat, and quite often swimming animals which probably are otters.

A State of Florida-sponsored brochure describes the Suwannee "as a winding river which has become a legend. It rises in the highest mountains of the human soul and is fed by the deepest springs of the human heart. It flows through pleasant, sunny vales and empties into the glorious ocean of unfulfilled dreams. It brings with the mystical powers of its waters, peace and contentment for the weary and worn who find their way to its shores."

Can it be said any better?

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I certify that the statements made by me above are correct and complete.

CECIL B. KELLEY
Publisher

SOUP-ER GALLEY FARE

(Continued from page 89)

tuce, canned pineapple with mint, cup cakes, beverage.)

FIRST MATE'S CHOWDER

One 11¼-oz. can condensed green pea soup; one 10½-oz. can condensed clam chowder; 2 soup cans water; 1 cup cooked flaked white fish; 1 bay leaf; ¼ cup chopped parsley.

In saucepan, blend soups and water. Add remaining ingredients. Heat, stirring now and then. Simmer a few minutes to blend flavors. Remove bay leaf. Makes 4 to 6 servings. (Serve with pilot biscuits, cheese, mixed green salad, fruit and beverage.)

TOMATO RICE SOUPERBURGERS

One pound ground beef; ½ cup chopped onion; 1 tablespoon butter or margarine; one 10¾-oz. can condensed tomato rice soup; 1 tablespoon prepared mustard; 4 to 6 buns, toasted and buttered.

In skillet, brown beef and onion in butter, stir to separate meat particles. Pour off drippings; stir in soup and mustard. Simmer 5 to 10 minutes to blend flavors; stir now and then. Serve on toasted buns. Makes 4 to 6 servings. (Serve with celery sticks, pickles, canned fruit compote and ginger cookies.)

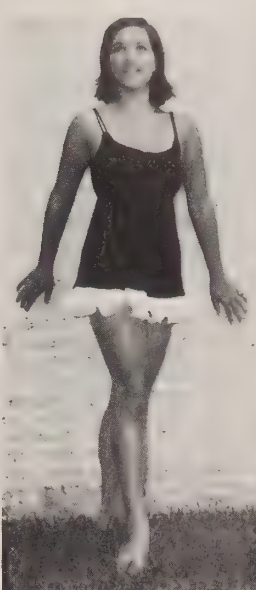
CHEESY SALMON "POOR BOYS"

Six enriched French rolls; one 1-lb. can salmon, drained and flaked; one 10½-oz. can condensed Cheddar cheese soup; ½ cup milk; ¼ cup chopped onion; ½ cup sliced pimento-stuffed green olives; 1 tablespoon Worcestershire sauce; 1 teaspoon monosodium glutamate; dash pepper.

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Cut tops off rolls and hollow out. Set aside. Tear bread into small pieces and combine with salmon, soup, milk, onion, olives, Worcestershire sauce, MSG, and pepper. Fill rolls with mixture. Replace tops, wrap in aluminum foil. Bake in 400 degree oven 20 to 25 minutes, or until hot. Foil-wrapped rolls may be heated in heavy covered pan over low heat. If brown-and-serve rolls are used, turn back aluminum foil and bake an additional 10 minutes, or until rolls are browned. Makes 6 servings.

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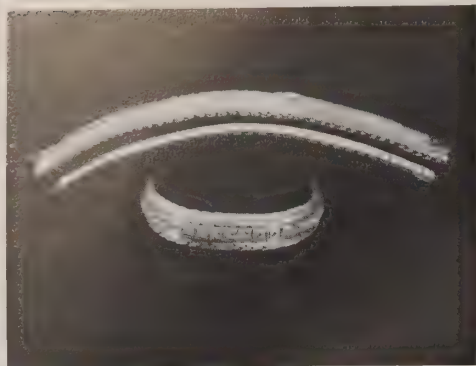
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Waving happily to spectators after the wedding ceremony, the handsome Prince Harald and his bride are joined by two of Princess Sonja's attendants, Anita Henriksen, left, and bridesmaid Miss Ian Henriksen.

CENTER-STAGE WEDDINGS

(Continued from page 104)

to the Swedish Government from Sweden's noted Olympics skating star Sonja Henie and her husband Neils Onstad who were among wedding guests. The King said: "This center will stand as a monument to this fine couple and to their incredible generosity."

The glamor event of the week, following the wedding ceremonies, was the glittering wedding dinner and large ball at the Royal Palace. In after-dinner remarks, His Majesty paid touching tribute to the new Crown Princess: "You, dear Sonja, are a wise, loving and upright woman, and I am convinced that you will make your husband happy and be a good support for him. You entered Oslo Cathedral as Miss Sonja Haraldsen and left as Crown Princess of Norway. You have taken over the position and rank.....held by my dear and deeply-missed wife.....whose duties have thus been placed on your shoulders."

The Prince, in his remarks, paid tribute to his new mother-in-law, Mrs. Haraldsen, for her trust that eventually he would be permitted to marry her daughter and for her belief that the long waiting period would not ruin Sonja's life. "Today," he said proudly, "she is at my side as the Crown Princess of Norway."

Shortly after 2 a.m. the royal newlyweds slipped away from the Palace festivities to board the King's yacht *Norge* for an unannounced honeymoon itinerary to the United States, Mexico and perhaps Rio de Janeiro where Harald's sister, Princess Ragnhild, lives.

King Olav's wedding present to the happy couple was the beautiful Royal

Estate of Skaugum just outside Oslo, where the Prince Charming and his Sonja will "live happily ever after."

* * *

Washington Officialdom was in the romantic spotlight when dark-haired Constance Freeman, daughter of the Secretary of Agriculture and Mrs. Orville Freeman, became the bride of Gary Allen Walker of Huntington, Long Island.

The St. Luke's Lutheran Church in Silver Spring where the Freemans reside, was filled with ranking guests headed by the Vice President and Mrs. Humphrey and the Secretary of State and Mrs. Rusk. Mr. Humphrey had crowned the pretty bride when she was Cherry Blossom Princess for her native state of Minnesota where her father served as Governor. A special wedding guest was Jack Hood Vaughn who heads the Peace Corps. Bridegroom Gary had just returned from a Peace Corps teaching stint in Sierra Leone.

Every bride has precious memories but Connie has an extra special one. She was the honor guest of the First Lady at the White House for tea just a few days before the wedding. Mrs. Johnson entertained in the Yellow Oval Room where the 33 guests included the two Johnson daughters, Lynda Robb and Luci Nugent, and Luci's little son Lyn. And there were special gifts from the First Lady — a framed, color engraving of the White House with signatures of the President and Mrs. Johnson, and an antique silver George IV dressing spoon, bearing the wedding date and the inscription "LBJs to CFW."

The wedding ceremonies were followed by a large wedding reception in



The beautiful Oslo cathedral is massed with flowers for the royal wedding of Crown Prince Harald and Princess Sonja. The couple was forced to wait ten years after meeting for government approval of union.

the beautiful setting of the flora-filled National Arboretum. Many of the guests were young classmates and friends from the newlyweds' Alma Mater, American University. It was there that Connie and Gary met and where he was president of the Student Association and Connie headed her Alpha Chi Omega sorority.

The bridal couple flew off for a sunny honeymoon in the Bahamas before settling in Huntington, L.I. where Gary's mother, Mrs. Myron Walker, has her home. Connie and Gary have both entered teaching careers.

* * *

A honeymoon to the dream spots of Europe followed the wedding of Mary Elizabeth Schooley, daughter of Mrs. William Eugene Schooley and the late

Mr. Schooley, to Washington's noted fashion couturier Philip Park Robertson.

Following a gay round of pre-wedding parties, the 8 p.m. ceremonies took place in the Metropolitan Methodist Church. The bride was radiant in floating, silk-dotted net fashioned with empire bodice and high ruffled neckline. The glamorous bridal gown was designed by — who else? — her new husband. He added elegance to his own wedding attire with an elaborate dress shirt ruffled at both neck and cuffs.

A gala wedding reception and supper party followed at the Columbia Country Club attended by a best-dressed company of well-known guests, many of them wearing Robertson creations.

Later, Philip and Mary left on a romantic journey across the Atlantic

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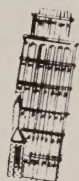
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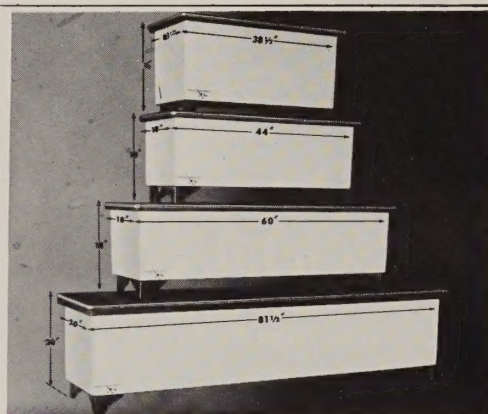
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Vice President Humphrey extends wedding wishes to the bride at the reception following marriage of Constance Freeman, daughter of Secretary of Agriculture and Mrs. Freeman, to Gary Walker, center.

which took them from Old Londontown to famous spots in the Caribbean. They dined, danced, swam and sunned and stopped at famous hostelrys. They viewed art and, of course, shopped.

In the British capital, it was dinner at Claridge's and at fabled Great Foster's in Surrey. In Paris they attended the Royal Ballet at L'Opera and supped at the one and only Maxim's. Then, it was on to Italy for sun and fun in Venice and Lido Beach and for art and shopping in Florence. In Rome they joined friends, Mr. and Mr. Maurice Scanlan (Mrs. Mike Mansfield's sister) and they attended a reception at the U.S. Embassy honoring Louisiana Governor John McKeithen. On the beautiful old island of Ischia, they were guests at the quaint Regina Isabella.

The French Riviera was next with a stop at the 11th century inn Colombe d'Or in Saint-Paul. Portofino, favorite of the international set was next and then fashionable Majorca where the Robertsons were guests of the Evan Kimbles at their villa at Camp de Mar.

That's not all. Beautiful Portugal was the final stop on this romantic journey with Sintra and the Palacio de Ste-tais their base for such pleasures as swimming at Estoril and dining at the charming Fin de Mundo. After that, it

was back to the U.S.A. and their home in Georgetown with a bushel of never-to-be-forgotten memories.

* * *

Scions of "Old Washington" society and military exchanged vows in impressive ceremonies when Catherine Stuart Wimsatt became the bride of Theodor Anthony Mecklenburg whose parents are Navy Captain and Mrs. Hermann Mecklenburg.

The Shrine of the Most Blessed Sacrament was the scene of the midday wedding with prominent guests filling the church. An elegant wedding reception and "breakfast" took place at the home of close Wimsatt friends, Mr. and Mrs. C. Thomas Claggett Jr.

Science and letters are very much in the stars of this talented young couple. Catherine is a graduate of Stone Ridge High School, holds a bachelor's degree in anthropology from American University. She has a master's in anthropology from the University of Washington in Seattle and is working for her Ph.D. there. Her husband earned his bachelor of science from La Salle in Philadelphia, has an M.S. from American U, did graduate work in oceanography at the University in Seattle and is now a marine physiologist at the State Shellfish Lab in Brinnon, Washington.



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There is also an automatic levelling device. This allows soft springing without ever giving you that nightmare feeling of driving a double bed.

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The drive selector is electric. You use your fingertips, never the palm of your hand. And the front seats enhance your feeling of perfect control.

You reach down. A little knob adjusts your seat *electrically* eight ways. You can even go up and down to give yourself the clearest possible view of the fenders.

The *backs* of the seats adjust individually. The driver can sit erect while his companion reclines. And each has

his own set of armrests which also adjust to his fancy.

Other switches, other things

One switch operates a network of tiny wires that demists the rear window. Another raises the radio aerial. Yet another balances front and rear speakers. You can even open the gas tank by pressing a button on the dash.

And there are friendly warning lamps for practically everything. One actually tells you if a stoplight burns out. Another flashes on when your fuel supply falls below three gallons.

Even more sensible, the whole car is only seventeen feet long. It turns full circle in little more than twice its length, and with its power-assisted steering, almost parks itself.

Yet, despite its sensible size, the new Silver Shadow still makes your passengers feel surprisingly expansive. The body and chassis are in one. This construction has let us build a lower car yet expand the interior in all directions.

The sybaritic comforts

The doors close as good doors should. With reassuring conviction. You ensconce yourself in English leather. The panelling is French walnut. The carpets are trimmed with hide. Air-conditioning is standard equipment and

there's an unusual split-level ventilation system. You can warm your feet and cool your face at the same time.

And everything has, of course, been done for the comfort of your lady passengers. Leather seams in the upholstery are turned inwards so they can't be felt through a thin dress. And there are illuminated vanity mirrors on each side of the rear compartment.

How to know more than you need to know

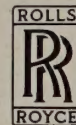
If you want to know just about everything there is to know about this jewel of a car, write for your copy of the Rolls-Royce Owner's Manual.

This 142-page hard-cover book has fifty-three diagrams and illustrations and costs \$12.50. You get your twelve-fifty back when you order a Silver Shadow, plus six per cent, which is only cricket.

The man to write to is Mr. Norman Miller, Executive Vice President, Rolls-Royce Inc., Room 465P, 45 Rockefeller Plaza, New York, N. Y. 10020.

But don't be misled. No owner's manual can take the place of a test drive. The Silver Shadow's performance is a silky mystery that is greater than the sum of its parts. Your Rolls-Royce dealer cannot describe it any better than we can.

But he can deliver it.



Taylor Rolls-Royce, Inc.

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